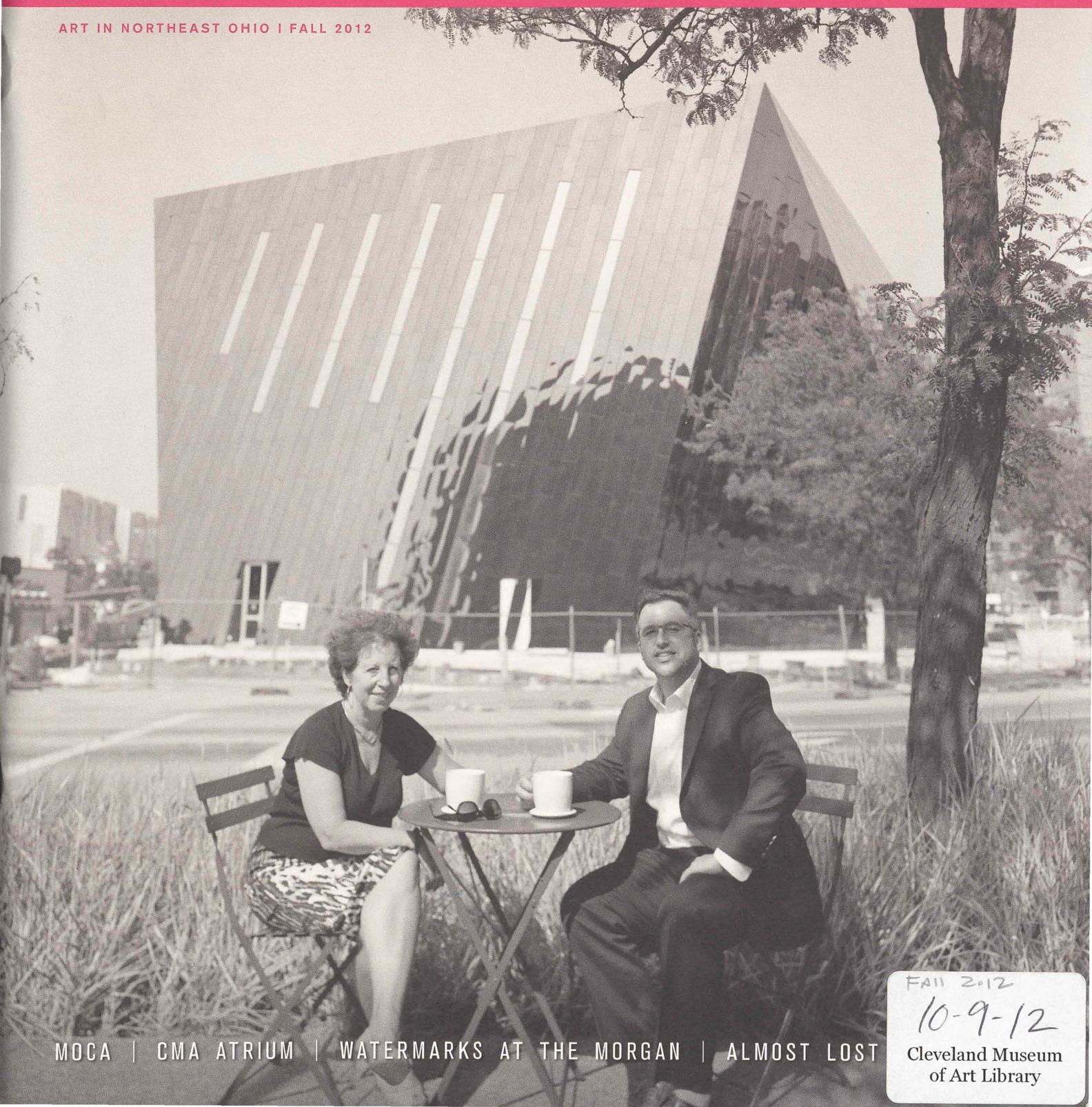
CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | FALL 2012



MOCA | CMA ATRIUM | WATERMARKS AT THE MORGAN | ALMOST LOST

RA
A20
C126

FALL 2012
10-9-12
Cleveland Museum
of Art Library

2012 Faculty Exhibition

Aug 30–Oct 6

Opening reception
Thu Aug 30 6–8pm

Amanda Almon
Sherri Appleton
Kristen Baumlier
Christi Birchfield
Jerry Birchfield
Kim Bissett
Carla Blackman
William Brouillard
Kaya Tooming Buchanan
Kathy Buszkiewicz
Tina Cassara
Barbara Chira
John Chuldenko
Edward D. Covert
Lane Cooper
Jen Craun
Dan Cuffaro
Margaret Denk-Leigh
Nicholas Economos
Megan Ehrhart
Pat Finegan
Richard Fiorelli
Dennis Futo
George Gatta
Kidist Getachew
Michael Gollini
Gretchen Goss
Beth Halasz
Matthew Hollern
Mari Hulick
Knut Hybinette
Sarah Kabot
Kasumi
Kevin Kautenburger
Bob Keleman
Sungsoo Kim
Jimmy Kuehnle
Pat Lally
Scott Ligon
Bill Lorton
Bob Martinez
Liz Maugans
Pete McEachen
Nancy McEntee
Thomas Nowacki
Jenniffer Omaitz
Larry O'Neal
Douglas Paige
Sarah Paul
Eugene Pawlowski
Judith Salomon
Douglas Sanderson
Anthony Santarelli
David Schumick
Dom Scibilia
Amy Sinbondit
Sai Sinbondit
Adrian Slattery
Petra Soesemann
Mark Tekushan
Garrett Thompson
Kristin Thompson-Smith
Mary Jo Toles
Barry Underwood
Michael Wallace
Royden Watson
Tommy White
Christian Wulffen
Brent Young
Anthony Zart

A TALE IN TWO CITIES

BROOKLYN VS CLEVELAND

NOV 2–DEC 15

Explore the diversity of urban-based art colonies in Brooklyn, New York and Cleveland, Ohio, through the work of 18 CIA alumni who live and work in these cultural hubs.

Brooklyn Artists
Charlotte Becket
Ben Grasso
Branden Koch
Jess Laskosky
Rit Premnath
Dana Schutz
Leah Tacha
Joe Tomcho
Thu Tran

Cleveland Artists
Christi Birchfield
Jerry Birchfield
Amy Casey
Harris Johnson
Michelle Murphy
Jenn Omaitz
Barbara Polster
Paul Sobota
Lauren Yeager

Reinberger Galleries
11141 East Boulevard

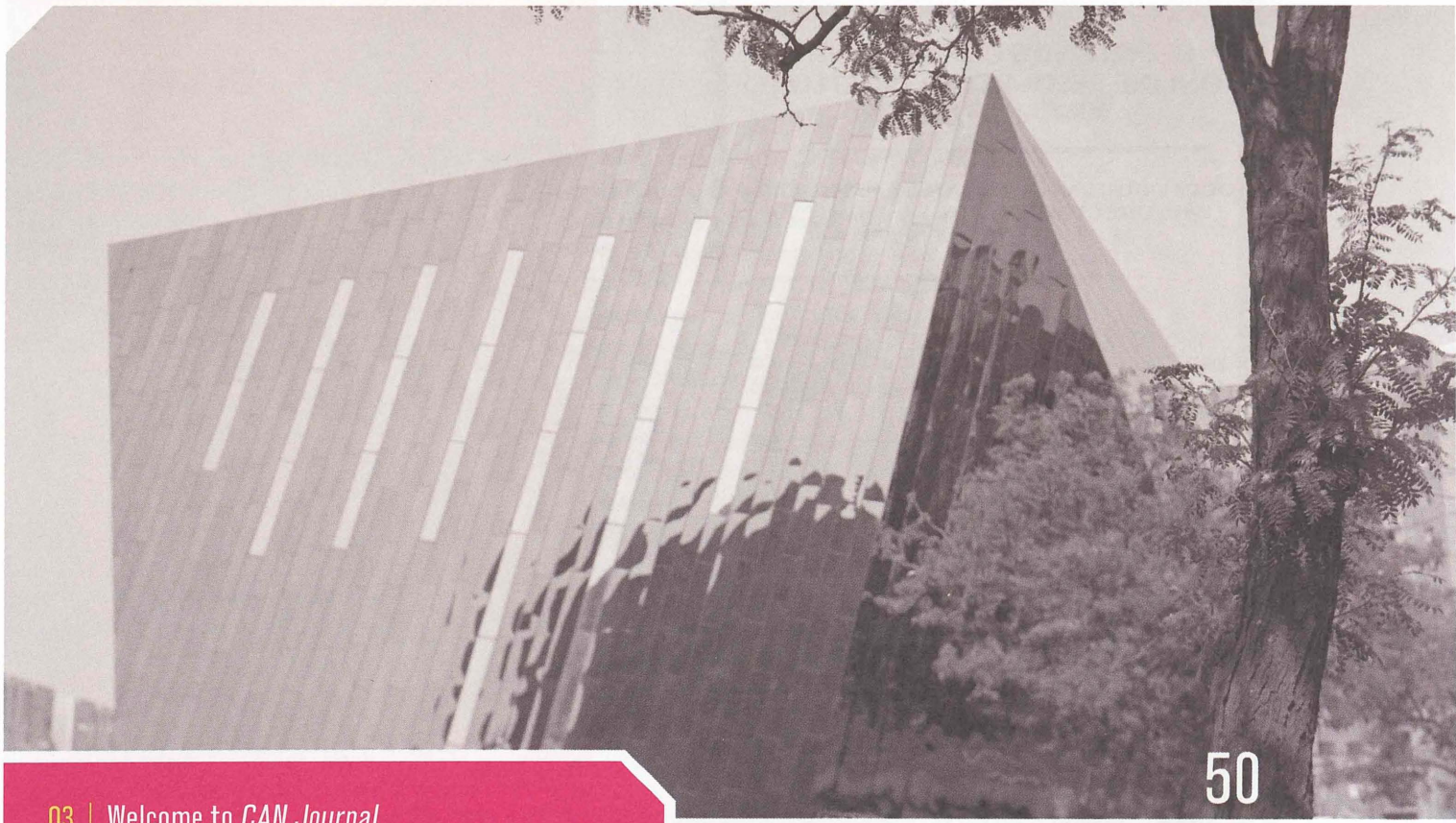
Gallery Hours
Mon–Thu 10am–5pm
Fri 10am–9pm
Sat 10am–5pm

CIA
Cleveland Institute of Art

ART IN NORTHEAST OHIO | FALL 2012

CAN Journal

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND



03 | Welcome to *CAN Journal*

04 | CAN Members Report

42 | Paper Trails *by Douglas Max Utter*

46 | Small Moment, Big Space *by Erin O'Brien*

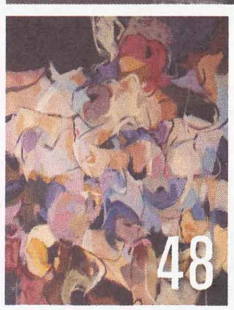
48 | Almost Lost *by Michael Gill*

50 | Meta-Moca *by Dan Tranberg*

52 | Events

55 | ArtFace: David Franklin
Photo by Herbert Ascherman

56 | Members of the Collective Arts Network



COVER PHOTO: Director Jill Snyder and chief curator David Norr, with MoCA Cleveland's new building. Photograph by Herbert Asherman

design culture
CLEVELAND

CLEVELAND'S COMPREHENSIVE
ONLINE RESOURCE DEDICATED TO
ART AND **DESIGN**

DCC FEATURES AN **UP-TO-DATE** EVENTS CALENDAR
AND **DIRECTORY** OF ARTISTS AND GALLERIES
IN THE **NORTHERN OHIO** AREA

THE **TOOL** YOU'VE BEEN SEARCHING FOR -
BRINGING THE DESIGN **CREATORS** TOGETHER
WITH CONSUMERS WHO APPRECIATE **DESIGN**

DESIGNCULTURECLEVELAND.COM

After your bedtime
the owls come out.
The grownups keep talking.
Who knows what about.

Common Household Rhymes for the Modern Child
by Michael Gill

words and original wood block prints for strong readers of all ages

written, illustrated, typeset, printed, and bound by the author
edition of 100

"Within each vignette, there is a strong sentiment about being in a space that is all yours ... something ... about the sensibility of a child, which might make some adult viewers yearn for one's own childhood." – Art Hopper

Available at William Busta Gallery
2731 Prospect Ave., Cleveland,
216.298.9071, or from the author
michael.gill.216@gmail.com

THANK YOU

The Collective Arts Network and CAN Journal wouldn't exist without the support of a long list of people. As more and more galleries, arts organizations, and individual artists join our effort, we are compelled to thank those who have gone above and beyond the call of getting on board and have helped drive our ship forward. Those include Ann Onusko, Alex Tapié, Hilary Gent, and all the members who pitched in to make our Thursday Third Friday Preview launch party a success: They are the core of a team that we expect will throw some legendary parties in the not too distant future.

We also give thanks to Elizabeth Emery, Kate Snow, and the interns at Zygote Press, who have given our distribution efforts a significant boost by their work on some spiffy new distribution boxes. Interns and artists Kate Snow, April Bleakney, Leah Gay, Amanda Derr, and Dana Oldfather lent their vision to 5 metal boxes donated by the *Plain Dealer*. And Lauren Yeager fired up her manufacturing skills to churn out some snappy new boxes you'll see this Fall at our member galleries.

Every time we even think about *CAN Journal* we give thanks to Wally Lanci and Consolidated Graphics for making it possible to put a print publication out in the world.

Finally, thanks to the Ohio Arts Council for supporting the effort, and to Cuyahoga Arts and Culture for general support of artists and galleries in Northeast Ohio.

Founder
Liz Maugans

Editor
Michael Gill

Designer
JoAnn Dickey

Senior Account Executive
Carlos E. Ramos

CAN Journal is a quarterly publication of the Collective Arts Network. The Collective Arts Network is a membership organization of artists, galleries, and art organizations working together, launched by Zygote Press Inc., 1410 East 30th Street, Cleveland, Ohio 44114.

CONTACT
Membership & editorial: **michael@canjournal.org**
Advertising: **carlos@canjournal.org**

WELCOME BACK.

This fall, as two of Cleveland's most prominent art exhibitors unveil undeniably spectacular pieces of new construction, it's fair to say we're enjoying the fruit of an arts building boom.

MOCA Cleveland for the first time ever will have a purpose-built home in which to present the best of the world's contemporary art. It anchors the intersection of Euclid and Mayfield like a faceted block of volcanic glass. And the Cleveland Museum of Art will unveil a massive new atrium that will not only be one of the city's most impressive interior spaces, but will also re-introduce spatial logic to the museum. Visitors will be able to find their way to the art without having to navigate a maze of basement hallways.

Both of those are slated to open in October, and you can read about them in this issue.

But the reality of Cleveland's art building boom is much broader than bricks and mortar. We've been building in other ways. Consider, for example, the Morgan Art of Papermaking Conservatory. Conceived by Tom Balbo in 2006, offering classes just since 2009, the organization has embraced the hand manufacture of paper and related arts. The Morgan offers classes, exhibits, has launched a commercial line of handmade papers, and even grows kozo fiber in a small grove of trees on the back lot, for making paper in a Japanese style. Talk about starting from scratch. And what they're making –it's worth repeating--is *paper*, that most basic building block for so much human creativity. Just a few short years after opening the doors, the organization debuts on the international stage this fall by hosting Watermarks, a conference that will draw hundreds of students and paper making artists from around the world for programs presented in cooperation with the International Association of Handmade Paper Artists, Friends of Dard Hunter, and a coterie of collaborating Cleveland area galleries.

That's the kind of thing that makes bricks and mortar worthwhile.

Or consider Octavofest, launched in 2009 by the fledgling group Artist Books Cleveland, now coordinated as a partnership with Cleveland Public Library, the Cleveland State University Center for the Book, and the Morgan. Octavofest capitalizes on the synergy of Cleveland's several organizations related to the book arts to offer a month long celebration of the book as an object. There are exhibits and presentations at the Cleveland Museum of Art, at Cleveland, Cuyahoga County, and independent library branches, at galleries, and other locations around the region.

Consider the small but mighty organizations whose activity represented on these pages, from the individual galleries and artists working in hives like 78th Street Studios and the Lake Erie Screw Factory to the multitude of artists occupying their studios in former industrial spaces, like the Artcraft Building, Tower Press, and others around the St. Clair-Superior neighborhood.

FRUIT OF THE BOOM

Cleveland has an art scene that's got bench.

I'd humbly submit that what you're holding in your hands is still more evidence of the depth of the local art scene. *CAN Journal* exists because of the dozens of galleries and hundreds of artists showing and making work in Northeast Ohio. It's an honor to for us to play a part in building that scene. We are off to a terrific start, growing with each issue, and will continue to amplify the Cleveland art scene with your help. So watch for details about coming events, including what we expect to be a massive party in Spring 2013, and please do not hesitate to get involved.

Thanks for reading.

Michael Gill
Editor

Guest Curators, 50th Juried Show at BAY Arts

Three Views | September 7–30

Award winning artists David Ward, Ken Smith, Edward Beyer exhibit plein air studies and studio works from three points of view and three diverse careers: from American Greetings BAYarts portrait studio.
Opening Reception September 7th, 7–9 pm

50th Annual Juried Exhibition
October 12–November 2

In the Sullivan Family Gallery. Esteemed judges: Susan Channing, curator, educator and artist, and Del Rey Loven, artist/professor at University of Akron will award up to $500 in cash prizes. Specifics and entry forms at www.bayarts.net.

Threshold

In the Dianne Boldman Gallery. Artists in Threshold convey a sense of the mystery of the act of transitioning, of changing from one reality (known state) to another. Artists selected for this show are on the threshold of something... wider recognition, deep changes in our lives. Artists: Karen Petkovic, Eliza Wing, Susie Frazier, Fran Belkin, Gian Li, John Carlson, Jessica Maloney, and Bellamy Printz.
Opening Reception October 12th, 7–9 pm

The Bomb | November 9–December 21

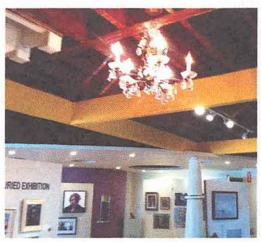
From The Manhattan Project to Cold War fears of nuclear holocaust, to the current colloquialism in the modern lexicon-The Bomb is a phrase laden with connotations. A group exhibition featuring work by artists interpreting the curatorial theme from a variety of perspectives; some fearful, some funny, but entirely impactful. Curated by Ross Lesko, Gallery Director of Kenneth Paul Lesko Gallery.
Opening Reception November 9th, 7–9pm

BAY Arts
28795 Lake Road,
Bay Village, Ohio 44140
440.871.6543
bayarts.net

BAYARTS FALL ART ACADEMY EXHIBIT
NOVEMBER 9TH RECEPTION 12:30PM

BAYARTS HOLIDAY SHOP & OPEN HOUSE
NOVEMBER 23 & 24

ARTISTS, CONTACT KAREN@BAYARTS.NET



COURTESY OF BAY ARTS

introducing...

print room

artcraft building
2550 superior avenue
suite 102
cleveland, oh 44144
(216) 401-5981

cleveland print room
community darkroom & photographic gallery
coming this fall

about cpr

we aim to build awareness and foster appreciation for fine art, hand-processed photography.

we are an educational organization that provides an affordable workspace and the opportunity to exhibit your photography in a collaborative environment.

we are dedicated students in the techniques of shooting, processing, and printing film manually.

like cleveland print room on facebook for updates on upcoming workshops and events.

look for us at the artcraft building open studio holiday sale this december.

Shining Light on Creativity in the Heights

by Heights Arts Staff

Heights Arts shines a light on the region's creative residents through programs in the visual arts, music, arts education and poetry.

Gallery

In September, Heights Arts gallery launches the fall season with Paperworks, an exhibition presenting regional artists who work rigorously on or with paper. Curated by artist / Heights Arts program director Andrea Joki, the show illuminates paper as a carrier of artists' symbols and as a medium in itself with processes including drawing, cut paper, collage, sculpture and pulp. The show coincides in its closing days with Watermarks, an international conference of hand papermakers hosted in Cleveland by the Morgan Art of Papermaking Conservatory and Education Foundation.

Participating artists include Shelly DiCello, Tom Balbo, Tim Callaghan, Laura Cooperman, Julie Friedman, Sarah Kabot, Margaret Kimura, Michael Loderstedt, Liz Maugans, Pam McKee, Darice Polo, Corrie Slawson, Dan Tranberg, Achala Wali and Trudy Wiesenberger.

Concerts

Heights Arts' popular chamber music series, Close Encounters, begins a new season of concerts in intimate and unique venues, with performances by world-class musicians who live here in northeast Ohio. Isabel Trautwein, Cleveland Orchestra violinist and Close Encounters artistic director, enlists her colleagues and other professional musicians to play music of their choice and present insightful commentary.

Cleveland Orchestra members are fiddling around in September to benefit Close Encounters. A special concert will be presented on Sept. 21 at 7:30 p.m. at the Dunham Tavern Museum by a pop-up bluegrass band known as The Academy of Bluegrass in the Field and comprised of Orchestra members Trina Bourne, Mark Dumm, Henry Peyrebrune, and Derek Zadinsky.

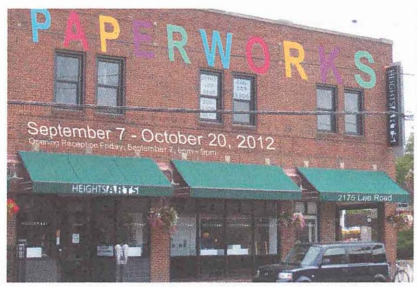
In November, Close Encounters presents a chamber music concert programmed by Cleveland Orchestra violinist Sonja Braaten Molloy. Molloy has enlisted Christina Dahl, Mark Jacobs, Charles Bernard, and Charles Carleton to perform Schumann and Schubert with her in a private home.

Public Art and Education

We are delighted to move forward to the next Heights Arts public art project. With generous local and state funding, Heights Arts will implement an Ohio Arts Council artist residency at neighboring Heights Youth Club in the Cedar Lee Business District. Artist Augusto Bordelois will work with students in the club's after school program as well as community members to create a vibrant mosaic mural for the exterior of the building, enhancing both the after school arts program and the streetscape.

Poetry

Heights Writes, a group that supports the Cleveland Heights Poet Laureate, brought pop-up poetry (PUP) to the streets this summer. PUP provided residents and visitors an opportunity to meet local poets on the street. Inspired by the concept of Charles Schultz's character Lucy and her "Psychiatric Help, 5 cents" stand, the Poet was IN. Current Poet Laureate Cavana Faithwalker hosts a free Poet Laureate Invitational in October with readings by regional poets.



COURTESY OF HEIGHTS ARTS

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, OH 44118
216.371.3457
heightsarts.org

GALLERY **PAPERWORKS** | SEPTEMBER 7–OCTOBER 20
OPENING RECEPTION FRIDAY, SEPTEMBER 7, 6PM–9PM

HOLIDAY STORE | NOVEMBER 2–DECEMBER 30

CONCERTS **CLOSE ENCOUNTERS: ACADEMY OF BLUEGRASS IN THE FIELD**
FRIDAY, SEPTEMBER 21, 7:30PM
DUNHAM TAVERN MUSEUM BARN

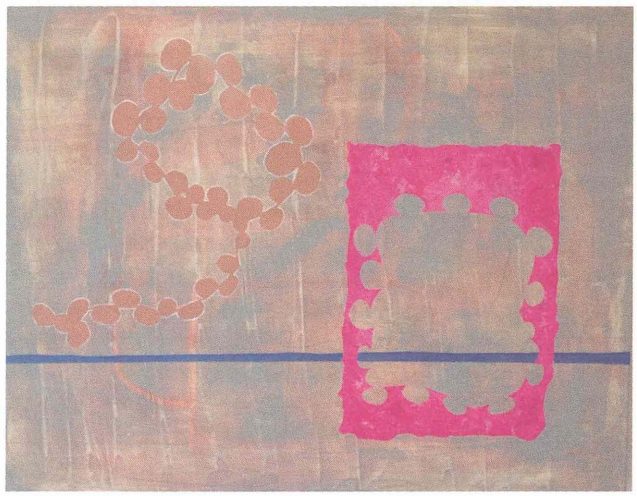
CLOSE ENCOUNTERS: IF THE SCHU FITS... | SUNDAY, NOVEMBER 4, 3PM
PRIVATE HOME
Concert reservations on-line or call (216) 371-3457

POETRY **POET LAUREATE INVITATIONAL** | FRIDAY, OCTOBER 5, 7PM
HEIGHTS ARTS GALLERY

Arts Collinwood: Art, Music, Shopping, Business

by Amy Callahan

Coe Lapossy, *I'm Not Going Back*



Ann Hanaran, *Separation Anxiety*, 2011, acrylic and ink on panel, 16" x 22".

ARTS Collinwood is in full swing this fall with monthly gallery openings, chamber music concerts, artist talks, screen printing workshops and an after school program in the Nan and Miles H. Kennedy Art Center starting up in October.

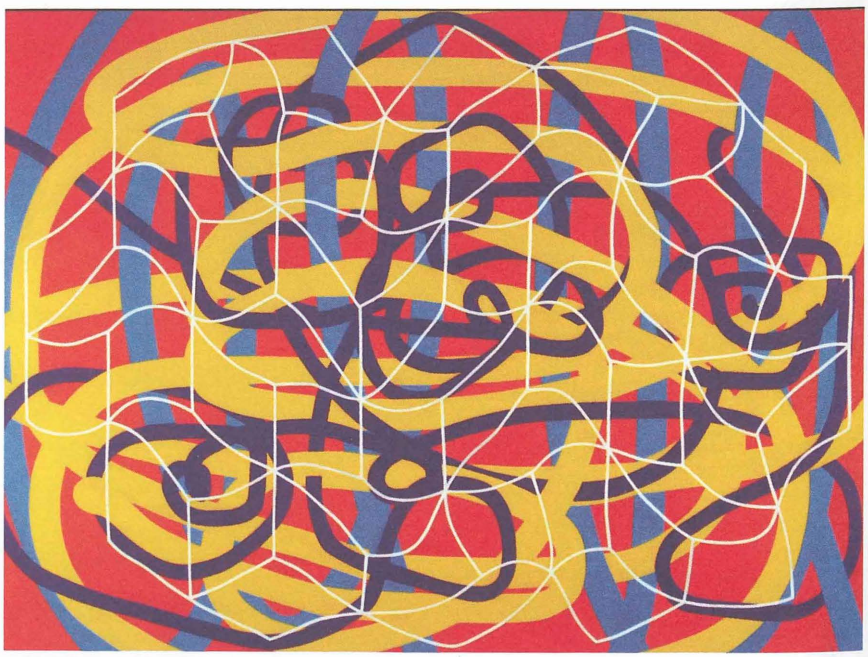
On view until September 2nd in the Gallery are the exquisitely beautiful paintings of William M. Newhouse. Opening September 14th are works of Ann Hanaran and Coe Lapossy, in *An Exercise in Tangled Self Reference.* The two artists, fascinated with the mundane struggles of everyday life, met in 2002 while attending Kent State University and have been sharing ideas ever since. James March's large canvases exploring the geometrical flow of space, open October 12th in Quantum Space and Sam Marineau's energetic collages bring the year to a close in an exhibit running November 9th through December 2nd.

Our artist talks titled, *Wine, A Burning Desire for Cigarettes, and A Leading Question* led by Dan Tranberg are scheduled for the second Thursday following an opening. If you miss the talk, check for the video clip on our website or facebook.

Also in the Gallery, the M4M chamber music series kicks off its second year with monthly concerts on Sundays starting at 4pm. The concerts are free and informal, with light refreshments served for a modest charge. Duo Anime's fascinating percussion performance starts us off on September 23rd, followed by a string quartet in October, The Silver Keys clarinet quartet in November and a special Teddy Bear Tea featuring holiday favorites on piano in December. Check our website for the concert schedule.

Get all your shopping done this holiday season at our annual Gallery Sale, the first two weekends in December, showcasing a wide array of work from 30+ Cle artists.

We have ceased running our beloved Café to concentrate more energy on our other programs, but are circulating an RFP we developed with the help of a restaurant consultant and hope to have a dynamic new art lovin' partner in soon. Anyone interested in submitting a proposal for the space can visit www.artscollinwood.org and download a copy of the RFP.



James March, *Quantum Space*

ArtsCollinwood

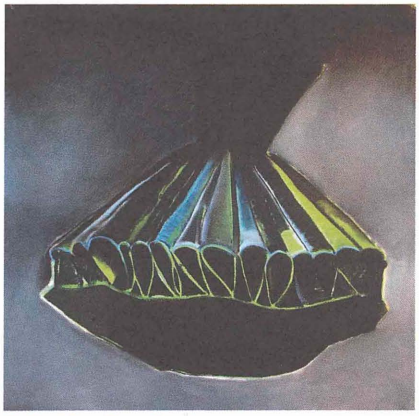
15605 Waterloo Road
Cleveland, Ohio 44110
216-692-9500
artscollinwood.org

Kathleen Loe and Barry Underwood at 1point618 Gallery

by DJ Hellerman

Located within the Gordon Square Arts District of Cleveland's historic Detroit-Shoreway neighborhood, 1point618 presents fine art that is superior in quality and content by artists of regional, national, and international acclaim.

Upcoming Exhibitions:



Kathleen Loe, *Roman Frock*

Kathleen Loe

Seduction and Surveillance:
The Eroticism of Secrets

Opening Reception:
Friday September 28, 7-10PM

For Kathleen Loe, being raised in the deep South was a tricky environment to navigate. From family surveillance to church hypocrisy and a mandarinesque social system, she became aware that life was being designed behind many delicate screens. Meaning and intent were constantly veiled. Snakes were in the water.

To investigate the overlay of this wary atmosphere on contemporary life, Loe has developed a group of images that act as metaphors for an unsettling personal and political climate. Her images of Black Hawk helicopters, internal organs, frocks, and landscapes share qualities of disguise, intimidation, and ambiguity. The vessels that Loe presents to us are always empty, yet seem to be in motion. The helicopters are always without a pilot, but they appear to have been stopped in flight. The frocks look as if they have been paused in their unknowable actions, but are always void of the human body. This suggestion of power wielded invisibly heightens the state of our central nervous system. We enter a moment of focused waiting - for rescue or for ruin.

In the hovering, flying, and exploding movements of her subjects, Loe asks us to consider issues of suspense and anticipation, privacy and surveillance in a world full of cryptic, double meaning.

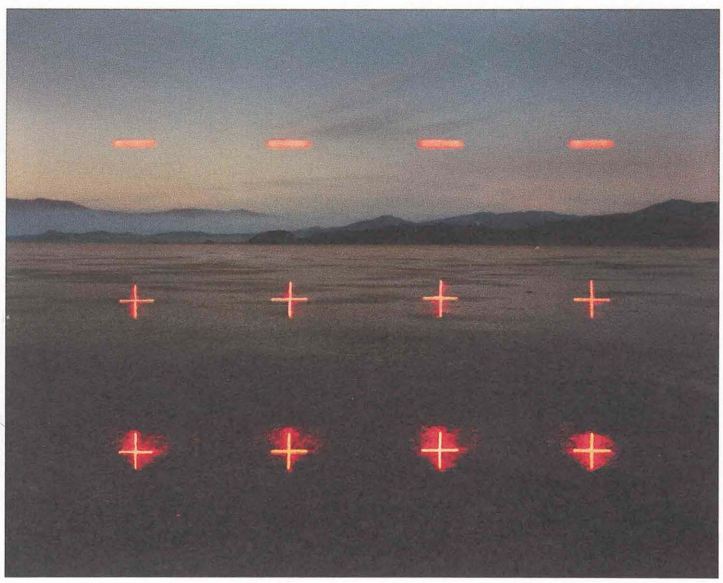
Barry Underwood

Fables

Opening Reception: Friday Nov 9, 7-10PM

"These images are documentations of dioramas and full-scale installations that are built on-site in the landscape. Using illusion, imagination, and narrative, my photographs explore the potential of the ordinary. I approach my photographic work with a theatrical sensibility, much like a cinematographer or set designer would. By reading the landscape and altering the vista through lights and photographic effects, I transform everyday scenes into unique images. Light and color alter the perception of space, while defamiliarizing common objects. Space collapses, while the lights that I install appear as intrusions and interventions. This combination renders the forms in the landscape abstract. Inspired by cinema, land art, and contemporary painting, the resulting photographs are both surreal and familiar."

-Barry Underwood



Barry Underwood, *Wendover for John*

1point618 Gallery

6421 Detroit Avenue
Cleveland, Ohio 44102
216.281.1618
1point618gallery.com

Cinema 03 and Kasumi at Kenneth Paul Lesko Gallery

by Ross Lesko

Aubrey Rhodes, *Little Fella*, 2012
Acrylic, Charcoal & Collage on Canvas
24 x 30 inches

Cinema 03

September 21–November 3, 2012

As children, we may have our favorite bedtime stories or illustrations, or even a favorite piece of music, but for most of us, the earliest and most enduring art experience is in the cinema.

Cinema is a wholly new and transportive experience, imparting both an immediacy and a distance, almost like watching someone else's dream. It is the ultimate expression of the gestalt in art, with the ability to incorporate each of the other arts, it surpasses the impact that each might have on its own, and in this fusion, it becomes its own exultant art form.

A razor is drawn across an eyeball; a Beast transforms a Beauty's tears to diamonds; a bone is thrown triumphantly into the air by a proto-human, cutting to an image of a space station eons in the future; these captured moments in time have a distinctive means of imprinting themselves upon our memories, catching in our filters and germinating. An artist's mind often acts as a lens, refocusing and projecting these elements into new creations, or new translations, embedded with the power of their cinematic progenitors.

Last year we continued our ongoing series of exhibitions designed around cinema as a translated medium. It was exciting to see how various artists incorporated cinema into their work, whether referencing specific films, genres or cinematic process itself. After the final selections were made, the exhibition consisted of work by 17 artists from 12 cities in 4 countries* and was very well received by the thousands who viewed the work in the gallery and online.

This year, we continue with Cinema 03.

*Cleveland, OH; Philadelphia, PA; Greenport, NY; Baltimore, MD; Nashville, TN; Grand Rapids, MI; Chicago, IL; Seattle, WA; Los Angeles, CA; London, UK; Melbourne, Australia; and Bauru, Brazil

Kasumi

November 16, 2012–January 5, 2013

Kasumi, a 2011 Guggenheim Fellow, is internationally celebrated as a leading innovator of a new art form synthesizing film, sound and video. She has won global acclaim for her experimental films and video art in venues worldwide. Her richly expressive and compelling compositions have appeared at Lincoln Center, Carnegie Hall, Württembergischen Kunstverein Stuttgart and the Chroma Festival de Arte Audiovisual. With a passion for collaboration, she has created distinctive media art for a myriad of projects and performed alongside the likes of Grandmaster Flash, DJ Spooky, Modeselektor, New York Philaharmonic, Cleveland Orchestra, and American Composers Orchestra. Her video, "Breakdown, The Remix" was the 2010 Vimeo Awards Remix Winner.

In 2011, Kasumi was awarded the Creative Workforce Fellowship. She also premiered "Happy Birthday Summer," a new work commissioned for the Cleveland Museum of Art.

Kasumi is an Associate Professor and Motto Chair at the Cleveland Institute of Art. Her latest project, *Shockwaves,* is an experimental, feature-length film.

Production Still from Kasumi's *Shockwaves*

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
216.870.6719
kennethpaullesko.com

Survival Kit wonders *"Who is Deborah Ellen Shore?"*

by Alex Tapié

PHOTO COURTESY OF SURVIVAL KIT GALLERY

Who is Deborah Ellen Shore?

EXPLORING the former Westinghouse Electric Building on the eastside of Cleveland, artist Dave Desimone stumbles upon hundreds of Kodak slides scattered across the floor among broken computers and tires. These photographs were not here before. Gathering them, he assumes they are images related to the site. He takes them home and scrutinizes, at first simply attracted to their composition.

They are in fact, remarkably out of place: family vacation photographs taken by a Mrs. Debbie Ellen Shore, carefully catalogued by hand between 1960 and 1965.

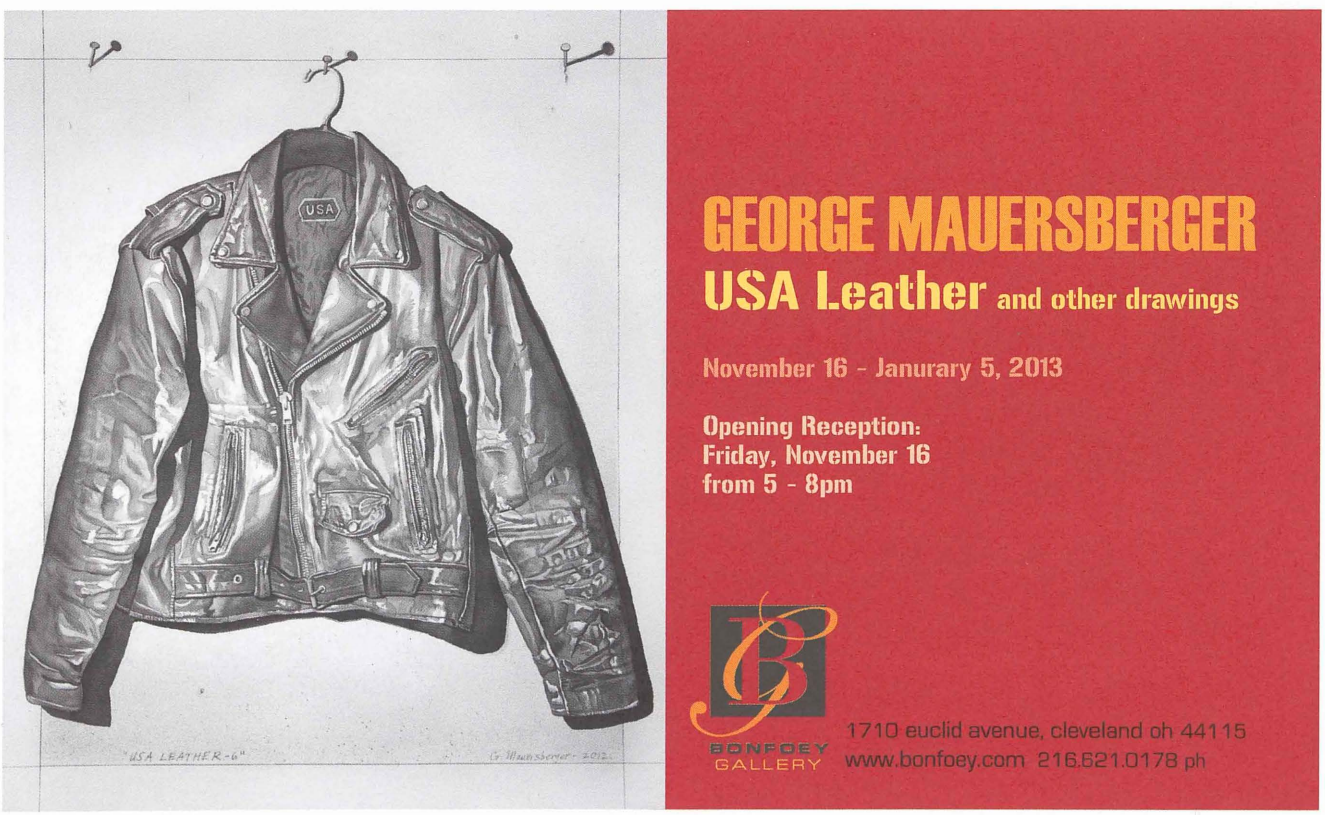
Why were they discarded in this obtuse location? Why are these memories, painstakingly arranged, haphazardly scattered among trash in an abandoned building? Who is Deborah Ellen Shore?

Desimone gathers a roster of artist and friends who together navigate these questions by re-imagining and fabricating images, scenes, and literature surrounding Debbie Ellen, her family, and fragments of her life based on these found snapshots. Together the artists fashion an exhibition that constructs an informed yet fictional narrative. The end display becomes a cross between art exhibit, theater set, and hall of artifacts that is simultaneously familiar and strange.

Searching for the elusive meaning surrounding our personal history, mortality, and legacy, the looming question behind "Who is Deborah Ellen Shore?" is actually, "will anyone care what we leave behind?"

Who Is Deborah Ellen Shore?
September 21–October 19

Survival Kit Gallery
1305 W. 80th, Suite 303
Cleveland, Ohio 44102
216 533 4885
survivalkitgallery.com



All Things Considered and *rust belt (re)visions* at Kokoon

by William G. Scheele

All Things Considered

September 21–December 22, 2012

To celebrate the remaining months of 2012, Kokoon Arts Gallery presents the finest work by our historic and contemporary artists. Brilliant watercolors depict the early Twentieth Century travels of Cleveland school artists Henry Keller, Frank Wilcox, and Paul Travis. Animal life is rendered in bronze and enamel by Larry Isard and Mary Wawryko, as well as the watercolors of William E. Scheele. Beautiful stone specimens are sensuously manipulated by Chuck Herndon. Innovations in printing techniques are explored from the 1960s through the present by Ralph Woehman, Karen Kunc, Darren Waterson, and Greg Little. Mystical and spiritual images emerge in the work of Ernie Horvath, Alfredo Arreguin, Susan Squires, and Gary Spinosa. Functional ceramics are raised to new heights by Donna Webb and Andrea LeBlond. Michael Prunty, Jeff Biggar, Melissa Harris, and Debra Sue Solecki all take different approaches to our environments through painting and photography.

Rust belt (re)visions

September 21–November 10, 2012

Randall Tiedman's paintings will be exhibited in Hilary Gent's gallery and Michael Nekic's computer graphics in the West Hall Gallery. Anne Trubek and Richey Piparinen will present a book release and signing of *Rust Belt Chic: The Cleveland Anthology.*

Northeast Ohio is an incredible mix of lush forests and farmlands interrupted by urban industrial areas in various states of decay and renewal. Tiedman's grand, sweeping landscapes are concocted from a lifetime of memories, painted to classical music. Nekic's magical, otherworldly images are created in Photoshop and various graphics programs. In traditional and digital media, they provide vastly different visions of our environs.

COURTESY OF KOKOON ARTS GALLERY

Kokoon Arts Gallery

1305 West 80th St., 2nd Floor
Cleveland, Ohio 44102
216.832.8212
kokoonarts.com
variable hours and by appointment

ALL THINGS CONSIDERED
KOKOON ARTS GALLERY'S FINEST
Henry Keller William Sommer Frank Wilcox Paul Travis
Jean & Paul Ulen William E Scheele Ernie Horvath
Larry Isard Ralph Woehrman Mary Wawrytko Charles Herndon
Alfredo Arreguin Karen Kunc Darren Waterston Richard Taylor
Gary Spinosa Susan Squires Jeff Biggar Debra Sue Solecki Greg Little
Donna Webb Michael Prunty Michele Gorse Andrea LeBlond
September 21 - December 22, 2012

rust belt (re)visions

Randall Tiedman

paintings

Anne Trubek
Richey Piiparinen

book release & signing

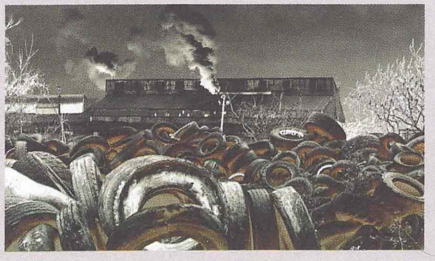
Rust Belt Chic: The Cleveland Anthology

September 21st Third Friday Opening

in collaboration with Hilary Gent's Gallery

Michael Nekic

computer graphic prints



Variable Gallery Hours
Please Call 216-832-8212

KOKOON ARTS GALLERY

Exhibition runs through
November 10, 2012

Red Hot: Abstract Expressionist Paintings of James Johnson at Tregoning and Co.

by Bill Tregoning

STEPPING into Tregoning & Co.'s exhibit Red Hot transports the viewer back in time to the heyday of Abstract Expressionism with the works of James Johnson. In the late 1950s, Johnson moved with his wife Marjorie and their new born son from Berkeley California to Painseville, Ohio. There, Johnson threw himself completely into Abstract Expressionism creating works that evolved directly from his earlier still-life paintings and his emotional struggle with his past. Born in 1925, his father abandoned his family when Johnson was around the age of five. He continued to have a distant and tumultuous relationship with his mother and stepfather who showed preference to his stepbrother. Johnson lied about his age in order to join the Navy and leave behind a fractured family life. At seventeen he found himself on a mine sweeper in the Mediterranean Sea during World War II. His ship had a close call after hitting a mine, however it did not detonate and the crew passed safely. The experience left an impact on him that he would continue to contemplate throughout his life.

After the war, Johnson returned to New York City in 1949 and enrolled at the Art Students League where he studied under Reginald Marsh. While Marsh instilled a sense of Social realism into Johnson's work, his studio was located next to that of Jackson Pollock. Soon, Johnson enrolled at the University of Illinois where he met Richard Diebenkorn. The influence Diebenkorn had on Johnson's ideas and paintings was profound. He soon began to abstract his still life arrangements in multiple works that each became more abstract and reductive.

M-59, ca. 1958. Oil on canvas, 43 x 43 inches.

However, Johnson grew frustrated with his professors and their particular views on art. He left the program and moved with Marjorie to Berkeley, California in 1953. Diebenkorn would stop by during visits to the area and continue to discuss the development of Abstract Expressionist concepts. Johnson continued to work in a realist style but further explored abstraction in oils.

Francis Carmody noted in an interview that there appeared to be an aspect of violence in the work. Johnson acknowledged the observation,"What I may be destroying at this particular time is something that is much more of myself than the thing that I leave is of Braque or Matisse or Picasso, but these great men exist and it's my problem to overcome whatever influence they have in a destructive and creative manner." Through hastily drawn lines that alluded to this sense of violence, Johnson would feel both the work and himself calm to a point in which the completed painting expressed a sense of serenity.

Johnson was well read on art theory, and particularly the writings of Hans Hoffman. He interpreted and adapted what he had read into the work he created by placing quickly executed multi-layered calligraphic structures of paint in red, blue, yellow, and olive with thick textured coats of black and grey. The complex layers of paint were covered over and reduced with the use of black paint in a similar way in which he removed objects in his still life paintings. Johnson makes use of sgraffito, scratching into the

Tregoning and Co.

1305 West 78th Street
Cleveland, Ohio 44102
216.281.8626
tregoningandco.com

M-70 [a 643], 1960. Oil on canvas, 64 x 50 inches.

paint surface, as well as splattering paint in drips of motion finding in the experience of painting a relationship between the surface and an inner mental landscape. He spoke of his method that,"painting is an organic process which feeds on plastic memories and the excitement of an adventurous accident solidified in the final state of decision."

After the move to Northeast Ohio, Johnson found that proximity of Painesville to Cleveland gave him access to a variety of galleries. He soon made connections with Howard Wise, owner of the Howard Wise Gallery of Present Day Art. Unlike many other local artists, Johnson was already working fully in the style having come out of the New York School, and then being surrounded by the San Francisco Bay area Abstract Expressionists. This gave Johnson the advantage of authenticity and a sense of belonging to the movement that other artists often struggled with. Impressed by Johnson's new paintings, Wise decided gave him a one-man show of grey monotone compositions in 1959. The Cleveland *Plain Dealer* art critic Paul B. Metzler wrote that the work "recalled some of the greatest Chinese pictorials," and that they reflected the influences of de Kooning, Franz Kline, and Clyford Still.

Johnson's reputation as a painter grew in Northeast Ohio, and soon the artist's abstractions became looser and more vibrant with the limited palette consisting of large sections in black, white, and red. However, an unrest stirred within him. In 1962, he abruptly left his wife and children to return to New York City. After the move, Johnson increasingly became less involved with his work. He began to feel less satisfaction in painting, and his output slowed as he started thinking and talking about his children and his own father's abandonment more often. He started working on paintings that were void of all color. Large black masses crowded out the white of the canvas barely able to peek through. Collectors of his work from Painesville traveled to New York for a studio visit, but did not respond to the new pieces. Shortly after, Johnson ceased painting altogether.

In November of 1963, Johnson began to work on new paintings that were smaller and alluded to a continuous movement off the edges of the canvas. On the brink of an artistic breakthrough, Johnson's life was cut short on December 9th at the age of 37 in a tragic accident while riding his motorcycle — not even a full month after actualizing the new work. The paintings of Johnson's at Tregoning & Co. catalog the time he spent in Northeast Ohio exploring the first American avant-garde. It was here that Johnson found his artistic voice and gave this region a significant contribution to its artistic heritage. The exhibit, Red Hot, has been extended through September 29th.

Red Hot
Through September 29, 2012

A BUCKEYE ABROAD: Frank Wilcox Paints Paris, 1910-11 at Tregoning and Co.

by Henry Adams

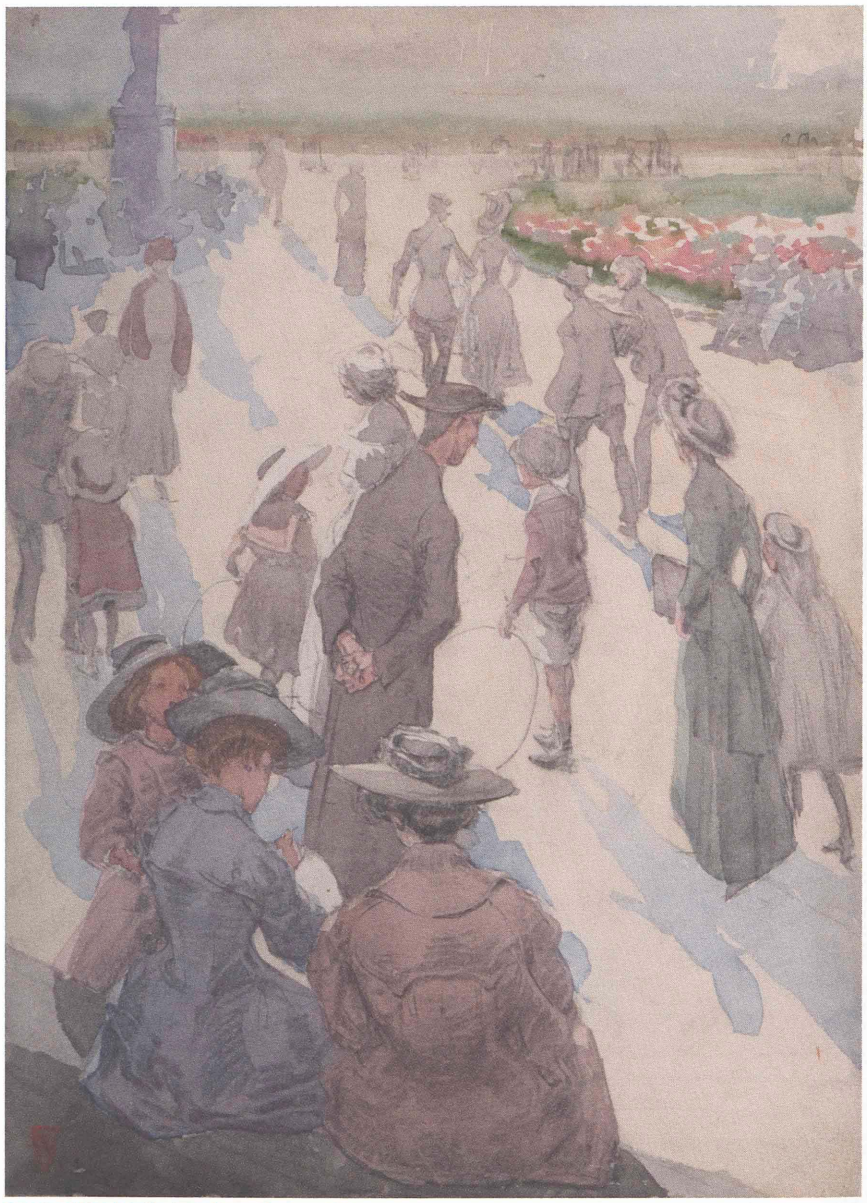
WHILE not very well-known today outside of Cleveland, Frank Wilcox was one of the great virtuosos in the history of American watercolor and was often described as such in articles written during his lifetime. This October and November, Tregoning & Co. will present a fascinating chunk of his achievement: a group of watercolors of France and particularly of Paris in the closing years of La Belle Époque.

It's not that rare, of course, to find paintings of Paris from this period. But the comprehensiveness of Wilcox's view of Paris is something I've never encountered before: more than one hundred small watercolors detailing varied aspects of the life of the city —artists sketching at La Grande Chaumiere, the laundries along the Seine, mattress stuffers beneath the Pont Neuf, workmen with horses and carts, pretty girls strolling in the street, the city's architectural marvels such as Notre Dame, Les Invalides and the Eiffel Tower, and many other subjects. Taken as a group, they're an amazing record of a golden moment in human history when Europe was at peace, when France was prosperous, when everything was picturesque, and when one of every seven people in Paris was an artist.

In Wilcox's career they're notable works. They mark his shift from earnest student to mature master, and set the course of the rest of his career. As he later wrote of these watercolors, produced from the fall of 1910 to the summer of 1911: "What I deem the best in my life's work grew out of that year's effort. "

Frank Wilcox was born on old Genesee Street in Cleveland, Ohio in 1887. His father Frank senior was a prominent Cleveland attorney. His mother came from a farming family in Brecksville, where the family retained a farm, and both parents traced their lineage to New England families that had settled in the Western Reserve. Wilcox's older brother, lawyer and publisher Owen N. Wilcox, had a distinguished career as president of the Gates Legal Publishing Company, also known as The Gates Press. His younger sister Ruth Wilcox became a respected librarian.

Wilcox graduated from Central High School in 1906 and then attended the Cleveland School of Art from 1906 to 1910, where he studied under Frederick Gottwald, Herman



Priest and People in the Luxembourg Gardens, 1910.

Tregoning and Co.
1305 West 78th Street
Cleveland, Ohio 44102
216.281.8626
tregoningandco.com

Laundry Barge Near Passy, 1911.

Matzen, Louis Rorimer, Horace Potter, and Henry Keller. Interestingly, he seems to have encountered no family resistance to a career in art, for his father, although a lawyer by practice, was a poet by temperament, and had many friends who were writers or illustrators for the Cleveland newspapers. It was surely Keller, the most forward-looking of the group, and the most engaging personality, who was the greatest influence. Equally as important as Wilcox's formal study at the Cleveland School of Art were the much more informal summer classes in outdoor landscape with Henry Keller in Berlin Heights, Ohio, where a colony of artists—including Grace Kelly, Billy Eastman and Carl Broeml—formed a serious painting group, but also had time for games, excursions and active fun.

Wilcox was the first of the group to go to Europe, doing so with funds provided by his family. While in France he managed to place one of his watercolors in the French salon; and on the strength of this a group of his father's former law partners agreed to ante up a small sum of money to be paid for later in works of art. On the strength of this windfall, Wilcox was able to extend his trip a few months, and make an excursion to Italy.

Interestingly, while Paris was filled with art schools, Wilcox avoided taking lessons, aside from attending occasional evening life classes, where, apparently without instruction, he was able to draw from the model. What seems to have attracted him were the picturesque aspects of the place, which had a street life different from any American city. Unlike an American city, where work took place indoors, often in sites widely separated from each other, in Paris both work and social life were often pushed out on the street where they became a spectacle—a sort of urban theater. Seemingly every variety of humanity was on view: schoolgirls, workmen, priests, eccentric artists, small children, American tourists, and many other types. And work was constantly taking place before one's eyes. Walking along the Seine, for example, one passed bookstalls, laundry barges, flower markets, and horse-drawn carts hauling cargo and trash. All these things became subjects for Wilcox's brush.

When he exhibited his work from Paris at the Taylor Galleries in Cleveland, in August of 1912, the response was enthusiastic. As a writer for The Cleveland *Plain Dealer* noted: "Enthusiastic visitors to the Wilcox water color exhibit at Taylor's have done more during the past week than to praise the vitality and season quality of the pictures—they have left a bright scattering of red cards marked "sold" here and there on all four walls."

Taken as a body, Wilcox's early French sketches of 1910-11, provide an extraordinary record of a world on the verge of momentous changes. As Wilcox noted, the way of life that he recorded was never quite the same after World War I, something in the whole temperament of Europe grew more suspicious and defensive afterwards; and the same might be said of the artistic innocence of this period, when the pleasures of direct observation, the nuances of an artist's touch, had not yet been supplanted by the more strident concerns of modern art. While there are undercurrents of seriousness and discrete hints of class conflict in Wilcox's scenes of carters and workmen along the Seine, these occasional allusions to social injustice are subsumed into a picturesque delight in the beauty of daily activities, and the fleeting effects of weather and atmosphere. It's hard not to be captivated by the uncanny sensitivity of Wilcox's pencil and brush, the quickness and sharpness of observation with which he captured the passing scene as well as the venerable buildings that provided their backdrop; and as we absorb these qualities, we have a sharp awareness of a beautiful moment that has passed—though of course echoes of it remain even today. When he made these drawings and watercolors, young Frank Wilcox was an artistic innocent, with dreams of artistic triumph before him; and in a wonderfully complete way, not simply in subject matter, but in their artistic skill and artistic approach, Wilcox's creations bring to life the magical period which is still known in France as "La Belle Epoque."

A BUCKEYE ABROAD:
Frank Wilcox Paints Paris, 1910-1914
through December 1, 2012

Recognizing Excellence with Red Dot

by Karen Sandstrom

IF you've ever received an award that's not-quite-suitable for framing, or chucked a giveaway paperweight that was all about the corporate logo, you might have wondered why companies throw good money after bad swag.

Commemorating achievement and loyalty is a business-world staple, but it doesn't have to be done with boring "lumps of plastic," says RED DOT Project Executive Director Christy Gray.

RED DOT Project, the nonprofit artist registry, helps link companies with artists who provide better gifts for honoring employees, customers and award winners. These custom-crafted objects have artistic qualities that add beauty to the professional meaning they convey.

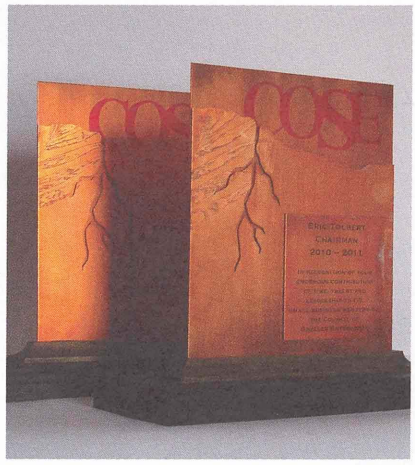
RED DOT metalwork artist Chris Zielski has been one go-to artist for fulfilling these jobs, crafting stand-alone metal sculptures with or without branding information.

"With Chris's imagery — trees and woods and growth — there's a conversation that can happen around it," Gray says.

Among organizations that have used RDP artists for corporate gifts and awards: COSE, the Council of Smaller Enterprises; the Cleveland Metropolitan Bar Association and Community Partnership for Arts and Culture.

Sculpture, photographs and prints can be chosen or designed with imagery that reflects industry values or a Cleveland connection, for example. And local organizations like being part of supporting hometown artists.

Such gifts are received with a gratitude those plastic lumps never inspire, Gray says. "It's unique and special for that person."



Red Dot Project

1900 Superior Avenue, Suite 117
Cleveland, Ohio 44114
216.664.9600
reddotproject.org

Do what you love
CIA's Continuing Education program includes a wide range of courses in art and design taught by accomplished faculty, in a dynamic, friendly and well- equipped learning environment.
View course listings and learn more at cia.edu/continuinged
CIA
Cleveland Institute of Art

Screw Factory Artists Open their Studios

by Gina DeSantis

THE Screw Factory Artist Studios are preparing for the 5th annual holiday open studio. It will be held on Saturday, November 3rd from 12pm-7pm. This event began in 2008 with ten participating artists and brought in around 500 visitors. Five years later the event boasts over forty participating artists and over 3,000 visitors. As most of the converted industrial artist spaces in Northeast Ohio are located in Cleveland itself, this building is unique in its location in the "Bird Town" neighborhood of Lakewood, Ohio. It represents the largest cluster of artists in the city.

Work will be for sale in various studios some of which will house visiting artists' work as well. You can also get a glimpse of the creative process and tools of the artists. The studios house artists working in clay, glass, stone carving, metals, jewelry, fiber, printmaking, painting and installation.

In addition to the open houses, many of the artists use their spaces as classrooms. Kristen Cliffel, Gina DeSantis and Matt Richards all offer courses in clay. Painter Martin E. O'Connor and glass fusing artist Daniel Pruitt offer classes in conjunction with CIA's Continuing Education program. Many of the Screw Factory Artists teach outside of their studios as well, with information being available on the website. Open studio events and studio rental information is also available at www.screwfactoryartists.com.

Screw Factory Artist Studios
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com

GINA DESANTIS

The Galleries at
Cleveland State University
1307 Euclid Ave.
Cleveland, OH 44115

The 20th People's Art Show
November 9th - December 13th, 2012

The People's Art Show is a free, unjuried, uncensored exhibition celebrating creativity, diversity, and imagination. The exhibition is open to everyone, and all entries will be exhibited.

To Enter bring one or two works of any size, in any medium, to the Art Gallery during the drop-off times listed. Entry forms will be filled out at time of drop-off.

A suggested donation of $5.00 per entry will be gladly accepted.

The Art Gallery requests a 25% donation for works sold during the exhibition. Please keep this in mind when pricing your work.

Drop-Off
Friday, October 26th and
Saturday, October 27th
10am to 4pm

All entries must be delivered in person - no mail entries will be accepted.

Opening Reception
Friday, November 9th
5pm to 8pm

Pick-Up
Friday, December 14th
Saturday, December 15th
10am to 4pm

The new Galleries at Cleveland State University are located near the corner of Euclid Ave. and E. 13th St. at Playhouse Square. Visit our website at www.csuohio.edu/artgallery for parking information.

Cleveland State University
College of Liberal Arts and Social Sciences

Ohio Arts Council
A STATE AGENCY THAT SUPPORTS PUBLIC PROGRAMS IN THE ARTS

No Pulp Fiction at Cleveland Artists Foundation

by Lauren Hangsen

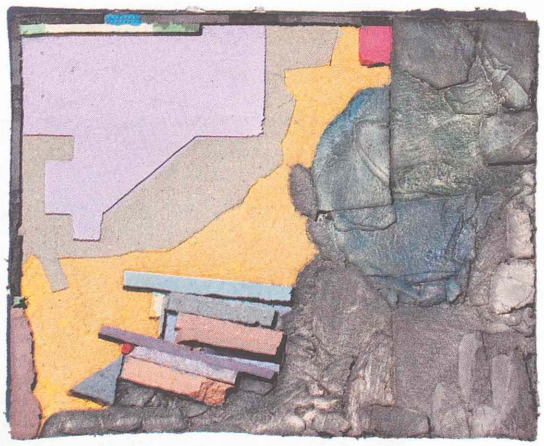
CLEVELAND-based artist, Tom Balbo, has garnered numerous awards during his 30-plus years as an artist, initially working in ceramics and printmaking with a growing interest in paper casting and pulp paintings. As his interest in papermaking grew, his work has turned increasingly towards expressing himself artistically in paper-related media. Balbo's use of color and simple form along with organic flow are the keynotes of his inventive style.

In 2008, Tom became the Executive Director of the Morgan Art of Papermaking Conservatory and Educational Foundation after he and other Cleveland-area and national hand papermaking artists noticed the decline of paper and book arts educational programming in the US.

On September 7, the Cleveland Artists Foundation will be opening its next exhibition in collaboration with Octavofest 2012 titled *Not Pulp Fiction: Cast Paper and Pulp Painting by Tom Balbo* which will run through November 17. Not only will CAF feature a retrospective of Balbo's cast and dyed paper works, but will also display various book arts by area Octavofest artists as well as the 5th Annual Art Books Cleveland ABCEDARIA Exhibition of alphabet books done by Octavofest participants.

Also coming this fall is CAF's biennial collectors' show of members' favorite regional artwork Cleveland Collects, which will run from December 7, 2012–February 16, 2013. Please visit www.clevelandartists.org for more information.

Cleveland Artists Foundation
17801 Detroit Avenue
Lakewood, Ohio 44107
216.227.9507
clevelandartists.org



Cast paper by Tom Balbo.

Morgan Conservatory Makes its Watermark

by Susan Kelly

THE MORGAN Conservatory is proud to be hosting Watermarks 2012, an international papermaking conference, October 17-20, 2012. Over 300 artists, arts administrators and educators, many of whom are members of the International Association of Hand Papermakers and Artists (IAPMA) and the Friends of Dard Hunter, will convene at The Morgan Conservatory for this four-day event.

The conference will include an array of papermaking demonstrations, lectures, exhibitions, and museum tours. You do not have to be a member of either organization to attend. Single day registrations are available.

We are engaging the entire city of Cleveland from the museums in University Circle to the Windham Hotel Downtown, to The Morgan in Midtown. Over 17 art exhibitions are being launched at area non-profits, galleries and colleges in honor of the conference.

More importantly, attendees will experience the resurgence of arts and culture underway in our area that will ensure Cleveland continues to be a city of the arts for generations to come.

Watermarks 2012 commences with an opening reception on October 17th featuring acclaimed author Nick Basbanes as the keynote speaker. Mr. Basbanes is the recent recipient of a National Endowment for the Humanities Fellowship in support of a work-in-progress, a cultural history of paper and papermaking.

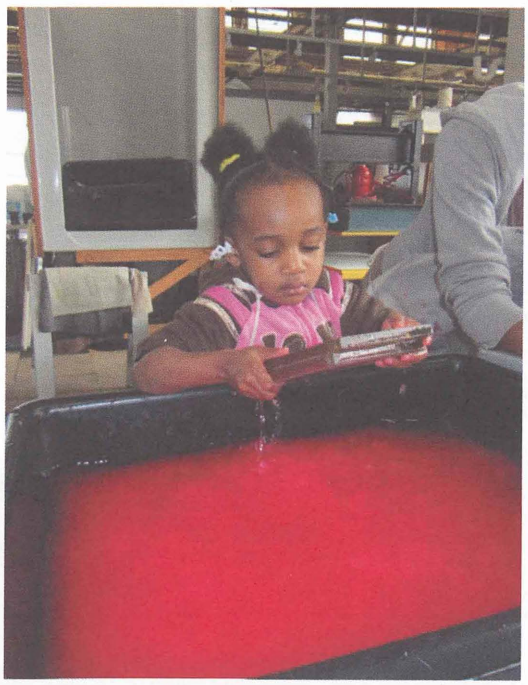
Watermarks is presented with support from American Greetings, Art Source, BNY Mellon Wealth, Management, Colophon Book Arts Supply, The George Gund Foundation, Jim Gruzosky, Hand Papermaking, Inc., Tony and Gale Mazzella, and West Terrace, Inc.

A special thanks goes to the Summer Camp children at the Rainey Institute for participating with the Morgan. Their artwork will decorate our windows, welcoming the artists to the Watermarks Conference.

Watermarks 2012 coincides with Octavofest, a month long celebration in Northeast Ohio of paper and book arts. In addition to the paper exhibitions, many libraries, colleges, and non-profits throughout the area will be offering special events during the month of October.

We'd be remiss not to also mention that the Morgan celebrates its fifth year with an annual Open House and Silent Auction from 6:30 to 10:30 p.m Saturday, September 22, 2012. Featuring the Snail Mail Paper Trail—art created on Morgan handmade paper by local and national artists.Hors d'oeuvres, demonstrations, cash bar, and live music by the Moises Borges Brazilian Jazz Quartet. $5 at the door.

Once again Cleveland proves that it is the best location in the nation ... now for the arts!



COURTESY OF THE MORGAN CONSERVATORY

The Morgan Conservatory

1754 E. 47th Street
Cleveland, OH 44103
216-361-9255
morganconservatory.org

SNAIL MAIL PAPER TRAIL

OPEN HOUSE AND SILENT AUCTION | 6:30–10:30PM SATURDAY, SEPTEMBER 22, 2012

WATERMARKS PARTNER GALLERIES

Tom Balbo Galleries
Convivium 33
The Morgan Conservatory
Proximity Gallery
Zygote Press

WATERMARKS ASSOCIATED EXHIBITIONS

The Cleveland Artists Foundation
The Cleveland Institute of Art
William Busta Gallery
Heights Arts
Judson Howson Gallery
Verne Gallery
Case Western Reserve University Gallery
at the Mandel School of Applied Social Sciences

It's Only a Paper Moon at Proximity

by Beth Whalley

PAPER is a ubiquitous material we use without a thought—reading books or magazines, jotting notes, or wrapping delicate artwork in newspaper. The nine artists in *It's Only a Paper Moon*, on view at Proximity September 7 through October 6, each have a distinct and creative way of manipulating that flat piece of paper from a mere support for information to an object that can communicate on it's own.

From Laura Cooperman's delicately cut paper installations to Kenneth Melendez's bright and fantastical paper-mache Vejigante masks, the work is varied in its' themes and sizes. Curated by Dante Rodriguez and Beth Whalley, the show represents a wide range of styles and processes—paper mache, origami, paper cutting, paper quilling, pulp sculpture, and paper sculpture. Additional artists include Patricia Alvarez Leon, Tom Balbo, Angela Bohley, Lisa Cheng, Rachel McPherson, Ana Luisa Sanchez, and Robin Van Lear.

Also coming up this fall, Proximity is pleased to host *In the Hot Seat* from October 12–27 as part of the Watermarks papermaking conference, in cooperation with The Morgan Conservatory. *In the Hot Seat* confronts issues of social and political importance and seeks to celebrate the diversity of such work in contemporary paper arts.

Proximity

1667 E 40th Street
Cleveland Ohio 44103
216.262.8903
proximitycleveland.com
noon–4pm Saturdays & Sundays
and by appointment

IT'S ONLY A PAPER MOON | SEPTEMBER 7–OCTOBER 6
OPENING RECEPTION 6 TO 10PM FRIDAY, SEPTEMBER 7

IN THE HOT SEAT | OCTOBER 12–27, 2012

TEXTUAL HEALING | NOVEMBER 9, 2012–JANUARY 4, 2013
OPENING RECEPTION FRIDAY, NOVEMBER 9

Vejigante mask by Kenneth Melendez.

Loganberry Books

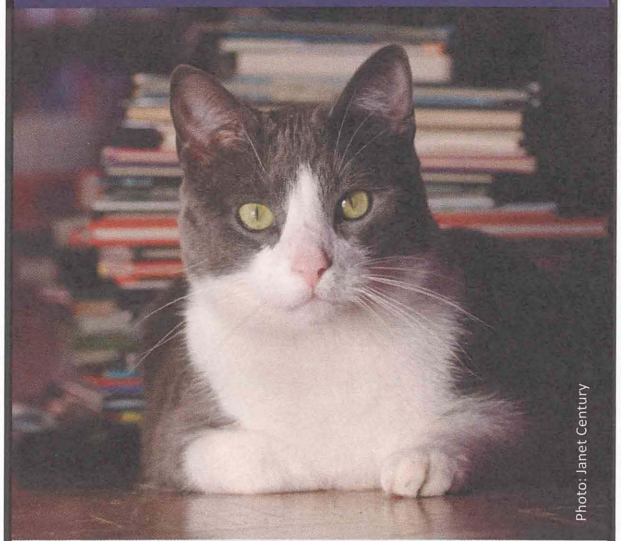
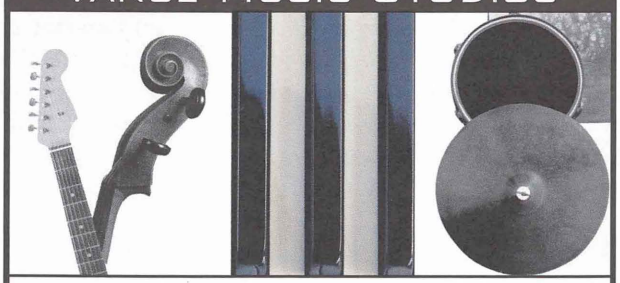


Photo: Janet Century

Loganberry Books .com
13015 Larchmere Blvd. • Shaker Heights, OH 44120
books@logan.com • 216.795.9800
Hours: Mon—Sat 10am-6pm; Thursdays 10am-9pm

VANCE MUSIC STUDIOS



- Private Instrumental Music Lessons
- Private Non-Instrumental Lessons
- Young Student Lessons
- Ensembles
- Live Music

- All Levels • All Ages • All Styles
- Study with Professional Musicians
- Learn How to Play Like a Pro From a Pro

For more info: www.vancemusicstudios.com

16426 MADISON AVENUE, LAKEWOOD, OH 44107
216•227•2886

Paying Attention at William Busta Gallery

by William Busta

THERE is always something missing when an artist portrays a place visited during vacation or sabbatical. And there is often something spectacularly present when an artist's work responds to the cultural and visual landscapes with which they identify. The best of these works have a way of becoming insistent in the culture, forever shaping how everyone understands that landscape. This fall, three exhibits at William Busta Gallery present the artists work in response to the place they call home.

Dexter Davis' work responds to the materials and vocabularies of his own richly-textured urban neighborhoods. His current work is more abstracted than his last exhibition at the gallery in January of 2011. Still, he builds imagist structures, using the symbolic vocabulary he has created over the past two decades. His piece, Body Face imposes targets and masks; in Who Goes There, a human figure is suggested with piercing eyes, and palms printed directly from the artist's hand; Food and Money contains repeated images of a human fetus, guns, adult faces, and currency.

Each work is a mixture of media. A signature characteristic is the use of woodcut prints, which he creates, then tears, pasting as both underlying and overlaying form. He also tears and collages found paper—anything from advertising circulars to floral wallpaper—and even his painting and drawing itself.

Hildur Ásgeirsdóttir Jónsson was born in Iceland. She has a home there, but her visits are not for painting: that occurs in her Cleveland Heights studio. In Iceland she attends to children, socializes with family and opens her artistic perception to the extraordinary landscape.

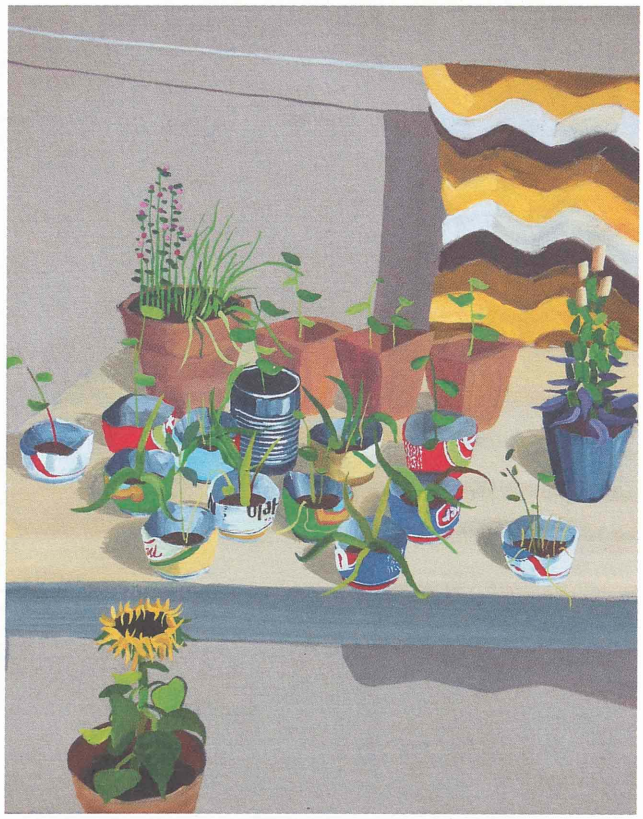
She finds compositional elements in the colors and forms of glaciers, in the rugged profile of volcanic mountains, and even the striations of small rocks. She uses snapshots as a way of sketching.

Perhaps this sort of detail can be found anywhere, and used to equally good purpose as a way of starting to paint, a structure to respond to and elaborate. Her paintings glow in the soft, unnerving, and seductive filtered light of the North. They shimmer, indefinite and profound.

An exhibition of Still Life paintings by Timothy Callaghan opened the William Busta Gallery's current location in 2007. The imagery was of objects in his studio, and scenes in his Saint Clair neighborhood.

These paintings led to painting outdoor street scenes on Saint Clair Avenue. The series had a reduced scale, but intensified detail. After that he painted scenes of Cleveland at night, places he passed on his way to and from work.

Since then, Callaghan moved to a house in North Collinwood, and his current paintings are rooted in what he sees there. He continues in the still life tradition: that's part of the freshness of Callaghan's work these days—looking at the world as it arranges itself, and selecting.



Timothy Callaghan, *The Restless Lovers' Garden*
Acrylic and Oil on Linen
40" X 32"
2012

William Busta Gallery
2731 Prospect Avenue
Cleveland OH 44115
216.298.9071
williambustagallery.com

DEXTER DAVIS | SEPTEMBER 7 THROUGH OCTOBER 13

TIM CALLAGHAN | OCTOBER 12 THROUGH NOVEMBER 17

HILDUR ÁSGEIRSDÓTTIR JÓNSSON | NOVEMBER16 THROUGH DECEMBER 29

Yes, sidewalker, I am talking to you. by LAND studio

AS we wander the streets downtown, enjoy unique eats from the West Side Market in Ohio City, or take a bike ride heading west on Lorain, it is exciting to see the City's recent and resolute investment in Cleveland's public spaces. Within the last 8 months, construction on three incredible spaces has been completed and parks have reopened to the public. These spaces not only look much better than their predecessors, but they make it feel better to visit, live, or work nearby.

Perk Park at Chester Commons, Market Square Park, and the Michael J. Zone Recreation Center, have been transformed into vibrant, inviting, green escapes in densely populated neighborhoods that were sorely missing this kind of space. The new spaces are bringing together our neighborhoods by providing a public gathering spot, unique public art, and thoughtful design that showcases the personality of each community.

Perk Park at dusk.

Christine Wing, a local artist, wrote a poem that was selected to be etched in pavers at the new Perk Park. The poem is a fun and playful nod to the past, present, and future of the neighborhood. The seven-stanza poem begins by quirkily calling out to passersby. I am the day's delivery: squirrels in the inbox, a breeze on the phone. This is my space available. This is my train coming on. I am not your could-have-been. I am your can-do. Yes, sidewalker, I am talking to you.

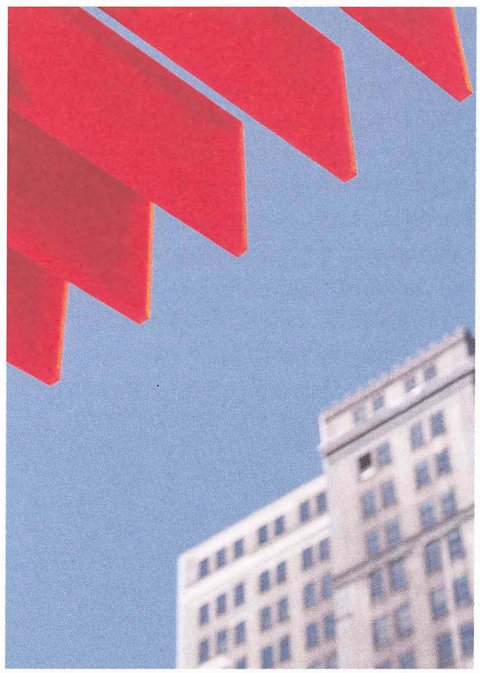
In Market Square Park, artists Mark Moskovitz and Augustina Droze created furnishings and a 50-foot mural that represents what Ohio City has been and what it is striving to be: a neighborhood linked to the history of the West Side Market and to the future of the farm-to-table movement. Seating and eating areas are reminiscent of fruit crates seen throughout the market and a pair of gateway features are inspired by the unique orchard ladders found in the region's many fruit tree farms. The mural, entitled BY HAND, features four large sets of hands painted across the wall. The hands belong to the artisans in Ohio City and are creating things which can be found in the market district. An overlay of woven aluminum will sit above the painted elements, evoking the feeling that the building itself is made "by hand."

A few blocks down Lorain Avenue, the new Zone Rec Greenspace completed in August has delivered 22 acres of greenspace to the Detroit Shoreway Neighborhood. The park has new play fields, baseball diamonds, a splash park, tennis courts, a dog park and has been designed and built with sustainable features to manage all storm water runoff on site. There are ecological elements like rain gardens, wetlands, and permaculture that connect the natural environment to the recreation areas. This was an important piece of the project since Zone Rec is located in Cleveland's Eco Village. The EcoVillage is a nationally recognized demonstration project that showcases best practices in green building, transit-oriented design, urban agriculture and societal inter-dependence.

It is the little details that make these public spaces unique. It is supporting a fully collaborative team made up of artists, designers, city officials, local nonprofits, and community residents to ensure the personality of the neighborhoods is evident and that each element of these public spaces connects with the city's history, culture, and vision for the future. In the end, though, each public space reaches its full potential when it is embraced by its users.

LAND Studio

1939 West 25th St., Suite 200
Cleveland, Ohio 44113
216.621.5413
land-studio.org



ALL PHOTOS BY SCOTT PEASE

Perk Park Trellis, view from the sidewalk.

BAY arts
50th
Annual
JURIED EXHIBITION
October 12 - November 2

Judges:
Susan Channing and
Del Rey Loven

Entry form and details
at www.bayarts.net

Opening reception
October 12th, 7 – 9

In the
Sullivan Family Gallery
28795 Lake Road Bay Village
440-871-7654

Art House Reaching Out, Reaching In, Finding Magic

by Kim Bissett

AS A LONGTIME resident of Brooklyn Center, I've been asked to write a perspective of Art House. After talking with energetic staff and researching Art House's arts education programming and classes, I return to a moment that unfolded during a late June fundraiser.

Experimental filmmaker Robert Banks created an interactive multimedia installation for this event. The set-up stretched from the interior of the Art House building into the parking lot bordering Denison Avenue. The improvisational work had a vital urban edge: stacked and clamped tables held a projector; a photo shoot was staged on the porch steps of a century house; interns and actors worked the scene.

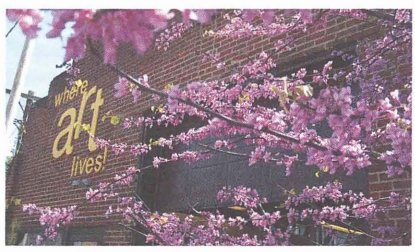
In the midst of this excitement, three children came up the driveway to investigate. Within minutes they were sitting on the porch stoop engaged in the photo shoot. Banks--a sensitive artist and natural teacher--directed, answered questions, and worked with these children in an unhurried way. It was clear from their expressions that they felt included. Indeed, they were collaborators.

It occurred to me that rather than exemplifying "neighborhood outreach", this was a moment of "in-reach" --to the minds of three children, a special moment of nurturing and enfolding into the creative process. And Art House—with its belief in the ability of strong local artists to make arts accessible—had set the stage.

Art has a transformative capacity. It engages, reaches inward, and calls the mind to more exquisite perception and insight. This moment in a parking lot on Cleveland's near Westside demonstrates that power: from grassroots comes magic.

Kim Bissett is an artist, teacher, a member of the Art House Board, and a 22-year resident of Brooklyn Center.

Art House, Inc.
3119 Denison Ave.
Cleveland, Ohio 44109
216.398.8556
arthouseinc.org



cult classics, daring dramas & a family favorite!

Ben Meadors Photography

2012/2013 Professional Theater Season

XANADU Sep 14 - Oct 14, 2012 (Main)
The Little Dog Laughed Oct 5 - Nov 11, 2012 (Studio)
ANNIE Dec 7, 2012 - Jan 6, 2013 (Main)
Next to Normal Mar 1 - Apr 21, 2013 (Studio)
The House of Blue Leaves Mar 22 - Apr 21, 2013 (Main)
The Pitmen Painters May 31 - Jul 7, 2013 (Studio)
Monty Python's Spamalot Jul 12 - Aug 18, 2013 (Main)

Beck Center FOR THE arts

beckcenter.org | 216.521.2540 x10
17801 Detroit Avenue in Lakewood
Just minutes from downtown Cleveland. FREE parking!

Orange Art Center, Energized

by Deborah Pinter and Gina DeSantis

THE ENERGY is electric this fall at the Orange Art Center. The students are back from summer vacation and the staff has been working hard to design an exciting lineup of classes and workshops to fill our thirteen week session, including a brand new "mini-session" of three-week classes in December.

We are happy to announce that most of our veteran instructors will be returning in addition to adding some new faces to our talented faculty.

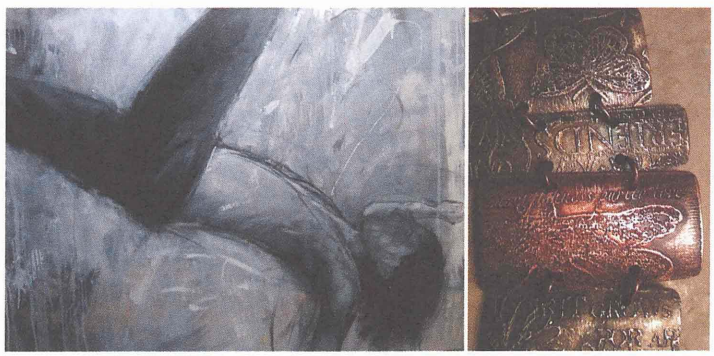
John W. Carlson will be teaching "The Dynamics of Drawing." This all-levels course will teach students about composition and technique using a variety of media such as charcoal, ink and paint. John "strives to find a balance between expressive drawings and boldly executed paintings."

Mallorie Freeman, an artist and the Preparator of the Progressive Art Collection will be offering a one day workshop, "See with a Progressive Eye: learning about your art by viewing the Progressive Art Collection." Students will view the collection then learn the fundamentals of composition in their own artwork.

Kim O'Neill will be teaching an Armor Cuff Etching Workshop and a Mixed-Media Cuff three-week mini-session. Kim approaches jewelry making with an un-traditional, "no frills or expensive tools" approach and believes anyone can make cool jewelry.

Please visit our website at www.orangeart-center.org for a complete list of classes and workshops for adults, teens and children. Here's to a creative fall.

Orange Art Center
31500 Chagrin Blvd.
Pepper Pike, Ohio 44124
216.831.5130
orangeartcenter.org

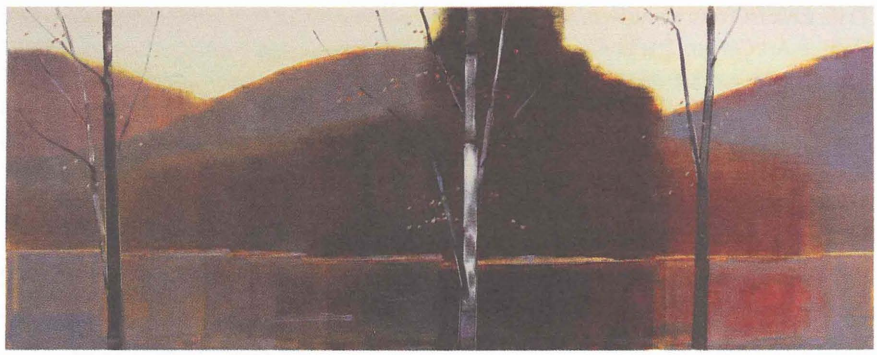


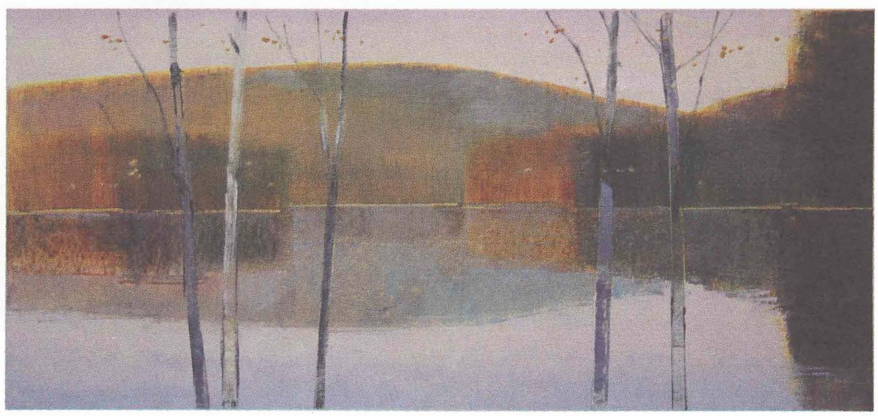
ART FORUM
FRAMING STUDIO
Turning Your Treasures Into Unique Works of Art
17798 Detroit Ave.
across from The Beck Center

A personalized art resource offering archival framing and installation.
MGENTILE STUDIOS
FRAMEWORKS ART RESOURCES
1588 E. 40TH STREET, 1A
CLEVELAND, OHIO 44103
mgentilestudios.com

Stephen Pentak: Persistent Image at Bonfoey

by Dana Oldfather

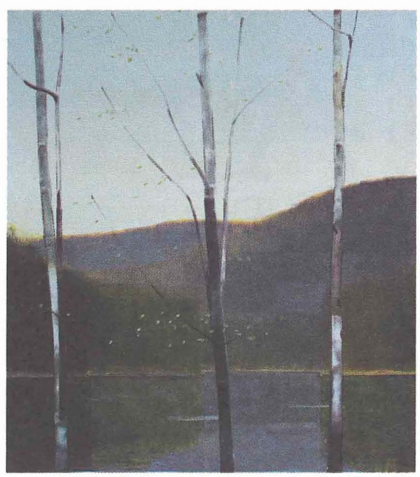




THE BONFOEY Gallery is pleased to present an exhibition of new paintings, *Stephen Pentak: Persistent Image*. Pentak's oil paintings on panel and paper will be on view in our street level gallery from October 12 through November 10, 2012. We cordially invite you to join us for an opening reception with the artist, Friday, October 12, from 5–8 pm at the gallery.

Pentak's serene landscapes radiate an inner light. Surfaces are built up of many thin layers of oil paint, pulled and crosshatched, one over another. Brighter under-layers gleam through shadowy upper layers, acting as the sun on the horizon, gliding over the edges of trees, lakes and mountains, on its way to the other side of the earth. We feel a slight disorientation; is it dusk? Is it dawn? There is something familiar yet dreamlike about these scenes. This questioning arises through the blurred effect of his technique and the ambiguity of the places he imagines. Pentak's paintings are based on his maquettes; drawings inspired by nature but drafted with a conscious mind to the abstract. He is informed by his surroundings but holds fast to his freedom to create and invent space. The paintings have changed subtly over Pentak's expansive career as he determinedly works in an extended series. This persistent image is a means to discovery; to exploring light and mastering the balance between representation and invention.

Stephen Pentak has a BA from Union College in Schenectady, NY, and a MFA from the Tyler School of Art in Philadelphia, PA. Currently, Pentak is Professor Emeritus at Ohio State University. He has been involved in numerous solo and group shows across the country and has exhibited in Canada and Israel. Pentak is also represented by galleries across the country, including Karthryn Markel Fine Arts in New York City, Susan Street Fine Art in San Francisco, and Costello Childs Contemporary in Scottsdale. A four-time Ohio Arts Council Individual Artist Fellowship Award Winner, he has also received various Arts and Research Grants from Ohio State University.



For more information about Stephen Pentak – Persistent Image, or other upcoming exhibitions, please contact The Bonfoey Gallery, 216.621.0178, or visit the company website at bonfoey.com.

The Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44115
216.621.0178
bonfoey.com

STEPHEN PENTAK: PERSISTENT IMAGE | OCTOBER 12–NOVEMBER 10, 2012

OPENING RECEPTION 5–8PM FRIDAY, OCTOBER 12.

ArtSpace-Cleveland Annual Trolley Tour of Artist Live/Work Spaces

by Harriet Gould

THE ARTSPACE Trolley Tour is an annual event that attracts visitors from five counties to explore the St. Clair Superior Arts Quarter.

The fun begins the moment you get on the trolley with its comfortable seating and viewing. Our first stop is at Koko's Bakery in Asia Town, where you can 'buy a bun for the bus.' Your tour guide will then give you information about the history of the area, the buildings and the artists. You will ride freight elevators and discover hidden urban gardens.

Find out how Cleveland's early 1900 industrial buildings were converted to artist live/work studios Learn about the Live-Work Overlay Zoning District Ordinance, passed by the city of Cleveland, that successfully adapted industrial buildings to permit and promote live/work activities in Cleveland. This zoning change became the driving force in the birth of Cleveland's Arts Quarter. The tour lasts two hours.

Join us, and you'll understand why we've heard our guests say so often, "As much as I know Cleveland, this is a new and exciting experience."

ArtSpace-Cleveland

1400 East 30th Street,
Cleveland, OH 44114
216.421.4355
artspacecleveland.org

ARTSPACE CLEVELAND ANNUAL LOLLY THE TROLLY TOUR OF ARTIST LIVE/WORK SPACES | NOON–2PM SATURDAY OCTOBER 6, 2012

ADULTS $20 | SENIORS AND STUDENTS $10 | CHILDREN UNDER 5 FREE

BOARD THE TROLLEY AT 1400 EAST 30TH

RESERVATIONS: 216.241.4355 | GOULDLOFT@SBCGLOBAL.NET

CIA
Cleveland Institute of Art

the big squeeze

Printmaking students from the Cleveland Institute of Art, with the aid of a heavy construction roller (FKA as a steamroller) created these approximately 4' x 10' large scale prints as their final project. It was the first such project at CIA, and to the best of our understanding, the first time in the region.

The collagraphic plate was then inked with a roller, rags, and/or a paintbrush.

The plate is laid on the flat surface of the parking lot, the large-scale paper is gently and accurately positioned on top of the plate, and layers of carpet padding and a final layer of wood are placed on top, creating a temporary bed like you might find on a traditional printing press.

Students are shown here creating their collagraphic printmaking plates in the CIA print shop. They used luan plywood, as the base for their plates on which they built up a collagraphic relief over the next 2-3 weeks, using various materials such as sand, gesso, paper, board, construction silicon, metal, tape, cotton balls, and even flattened computer parts. Collagraphy is a relief printing process in which materials are ahered to a rigid substrate. The word is derived from the Greek word "kolla," meaning glue, and "graph," meaning the activity of drawing. The resulting print is called a collagraph.

The construction roller slowly drives forward and backward at least twice over this "print bed," and the print is "pulled."

monumental prints with a steamroller

Printmaking: Working outside your comfort zone

by William Martin Jean

Student works from *The Big Squeeze.*

WHAT happens when a new faculty member in the Printmaking Department at the Cleveland Institute of Art decides not only to think outside the box but also move the class out of the studio into the parking lot?

Barbara Chira proposed to Print Department head Maggie Denk-Leigh a risky project that became known as "The Big Squeeze," and after she laid out the plans, timelines and logistics, she got the support she needed to go ahead. The idea was for students to make large scale prints using a piece of construction equipment commonly known as a "steamroller."

Key was the identification and collection of suitable materials and equipment, in order to set up a "studio" outdoors and create large -scale prints not possible with traditional indoor presses. This included what to use to build 4'x8'collagraphic plates, finding the right size paper with the required characteristics to stand up to the demands of a steamroller, damping the paper prior to the printing and creating inking and drying stations.

All this took place the last part of the Spring semester, when the ten students in this credit-·bearing class were creating their final projects. There was very little wiggle room in the timeline, except for a one week rain date built in. The CIA Facilities staff were very accommodating, as were the Marketing people who help spread the word and document the event. The owner of the Parking Lot Maintenance donated the use of the road roller for printing day, along with the operator. A large part of the lot was closed off while other students joined including a few passersby from CASE to help and enjoy the energy and the spectacle of the day.

City Artists at Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

ArtCraft Open Studio Show: Celebrating the fine craft of Downtown Studio Artists for 25 years!

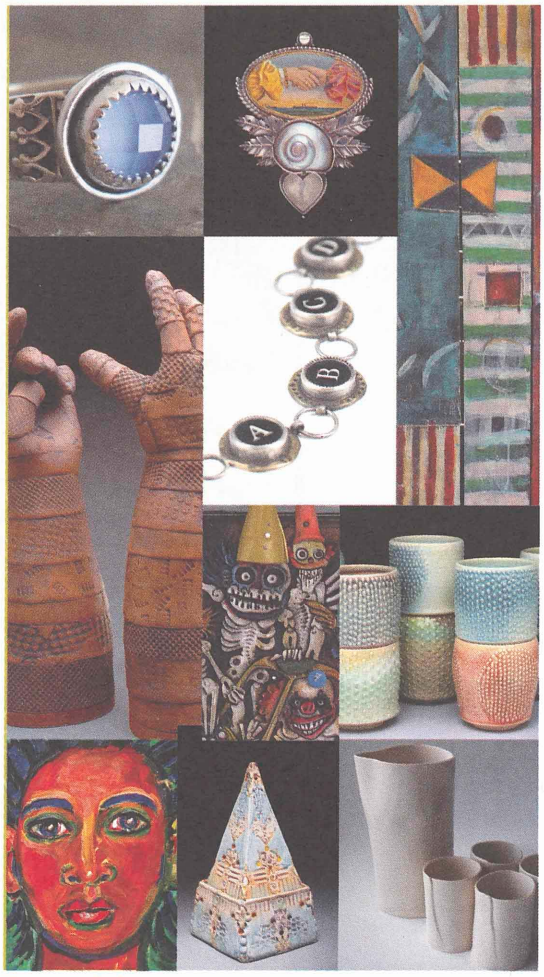
by Mark Yasenchack

ARTISTS have shared a co-operative studio on the 6th floor of the ArtCraft Building since 1987 when Cleveland Institute of Art graduates Andrea Serafino, Susan Weir, George Bowes, Dan Postotnik, Angelica Pozo and Susan Gallagher first shared the 5000 square feet of empty space. Although the co-operative studio artists have changed throughout the years, the annual ArtCraft Open Studio Show ihas continued and is now in its 25th year.

The seed of what became the ArtCraft Open Studio Show was the Bohemian Department Store, an event from 1981 held in artists' studios in the Tower Press Building. This was a collection of Cleveland Institute of Art students, alumni and teachers who had a shared goal of creating their own kind of exhibition experience for both artist and patron. Out of this grew the Eat at Art's exhibit at SPACES in 1982. The artists moved the sale as they changed studios before moving into ArtCraft in 1987, but they kept it on the first weekend of December.

The vision and purpose of the ArtCraft Open Studio Show has remained the same and is two-fold. It is an event for artists and craftsmen, at any stage of their career, to exhibit and sell handcrafted artwork, and an opportunity for art patrons to see affordable artwork often not exhibited in area galleries. An eclectic collection is gathered each year, from furniture to 24K gold jewelry, bold paintings to subtle handmade paper cards. But the focus is always fine craft that expresses the unique vision and talents of a studio artist.

The ArtCraft Building 6th Floor Co-op is currently shared by Barbara Chira, Linda Goldstone, Jennifer Liston Dykema, Diane Bjel, Janet Luken, Alan Mintz and Mark Yasenchack. This group of ceramic and installation artists, painters and educators share the small creative community of the co-op and are proud to be part of the growing community of Downtown artists. Just over 50 artists have called this floor their studio over the last 25 years, and while the residents have changed, the space and purpose have remained the same. The 6th Floor Studio is to the Cleveland art community what the Six Degrees of Kevin Bacon is to Hollywood. Without the continued support of our landlord, Bruce Madorsky, this studio would not have the life it has!



Works by ArtCraft artists.

Our fellow artists at Terra Vista Studios and Zygote Press, 1400 East 30th Street, Studio 401, open their studios up to invited artists for their Holiday Shows the same weekend as ArtCraft. Combined with the ArtCraft Open Studio Show, this is an incredible opportunity to see and buy artwork by local and regional artists, the largest of its kind in Cleveland!

The ArtCraft Building is located at 2570 Superior Avenue, Cleveland OH 44114. Mark Yasenchack is the co-op's coordinator and can be reached at 216 407-3685 or mark.yasenchack@yahoo.com. This year's roster of participating artists, times for the event and directions can be found at: http://artcraftstudio.wordpress.com or Facebook: ArtCraft-Holiday-Sale.

The ArtCraft Building

2570 Superior Avenue
Cleveland, Ohio 44114
216.407.3685
artcraftstudio.wordpress.com

ARTCRAFT OPEN STUDIO SHOW | 11AM–8PM SATURDAY, DEC 1 | 11AM–5PM SUNDAY, DEC 2

FREE PARKING

WHEELCHAIR ACCESSIBILITY AND ELEVATOR ACCESS

TerraVista Studios 13th Annual Holiday Sale 2012

by Lynne Norwood Lofton

TERRAVISTA STUDIOS

TERRAVISTA Studios is located on the top floor of an old Cleveland Warehouse (formerly a cardboard box company), owned by landlord Bruce Madorsky, who has been a strong supporter of local artists throughout the years. It is currently the workspace for five Cleveland area ceramic artists/educators: Megan Dull SND, Yumiko Goto, Andrea LeBlond, Lynne Norwood Lofton, and Robert Romeo,

Thirteen years ago, TerraVista Studios got it's name from terra (earth/clay) and vista (inspired by the view). During this time, we have always been supportive of recent graduates of the Cleveland Institute of Art, offering studio space when available. The studio is in the heart of the newly designated Cleveland Arts Quarter, located in the Saint Clair/Superior neighborhood.

A wonderfully open and airy space, its high ceilings, textured wooden beams and unpainted brick walls create an immediate visual warmth for anyone who enters. Light pours in from expansive windows on three sides – to the west, a postcard view of the Cleveland skyline, to the north, the ever-changing mood of Lake Erie, and to the east, one of the city's many ethnic neighborhoods.

Surrounded by such inspirations and most importantly each other's energy and creativity, we are continually motivated by this atmosphere of feedback, interaction and humor.

We are members of CAAW (City Artists at Work), and individually participate in many of the Northeast Ohio Art Fairs, and exhibit work in Cleveland area galleries.

Every year, on the first weekend of December, we host our biggest event, with this being TerraVista Studios 13th Annual Holiday Sale 2012. Featuring our own ceramic artwork, and the imaginative creations from 15 of our professional artist friends (some of the past exhibitors have included Kim Baxter, Deb Rosen, Kim Mettee, Laurie Hutson, Pam Pastoric, Gretchen Ciccotti, Kelly Palmer and Jan Mettee), we strive to present a wide array of quality ART.

From functional, sculptural, and whimsical clay work, cutting edge contemporary silver and gold jewelry, intricate metal sculpture, paintings, to vintage inspired beadwork, retro fabric handbags, hand knit accessories, tantalizing wooden objects, and more.....it's all here, just in time for the Holiday Season.There is secure parking in a lot across the street, and along the street in front of the building, as well as elevator and stair access inside.

On this same weekend, we coordinate with our friends at the Artcraft Open Studio Show, 2570 Superior Avenue, and the Zygote Press Holiday Sale, 1410 East 30th Street, in offering a most exciting and fun-filled 'destination' for discovering uniquely creative and completely original locally handmade art. Come and discover the stunning views, vibrant atmosphere, and fabulous art in Cleveland's St. Clair/Superior neighborhood!

TerraVista Studios
1400 East 30th Street #401
Cleveland, Ohio 44114
216-523-1387
terravistastudios.com

TERRAVISTA STUDIOS 13TH ANNUAL HOLIDAY SALE 2012
FRIDAY, NOVEMBER 30TH: 11AM–4PM | SATURDAY, DECEMBER 1ST: 12–7PM | SUNDAY, DECEMBER 2ND: 12–4PM
FREE

Architects Draw at Convivium 33

by Alenka Banko

FOR an architect, drawing a building is in many ways, simply a way to remember it properly. Sketching a building can be considered a way of taking notes, a visual diary of sorts. The sketchbook is, indeed, a daily companion and partner to an architect.

Ask Peter Van Dijk, who will be the host for a special exhibition at Convivium33 Gallery this November. Sponsored by AIA Cleveland, *Architects Draw* is an exhibition concept which was conceived from Peter's appreciation for what may seem natural but--in today's age fixated on all things digital-- is not. Peter reminds us that you won't find the soul of architecture in your desktop. Great architecture can only derive from a uniquely human collaboration between the mind, the eyes and the hand.

The juried exhibition will include recent works in a variety of disciplines by architects and students of architecture. Peter, who spent a year in Rome on a Fulbright fellowship, will be featured as a special guest artist and will showcase his personal travel sketches from over the years.

Peter is undeniably one of the region's most respected architects. As he shares his personal drawings he reminisces. They are timetables of his life, and serve as reminders of his love for architecture and his discovery of the details not found in any book. A member of the College of Fellows of the American Institute of Architects (AIA), in 2000 van Dijk was awarded the AIA Ohio Gold Medal, one of the profession's highest honors. His legacy has touched so many individuals well beyond our region. The list of his projects is impressive, but none is greater than Blossom Music Center, the beloved summer home of the Cleveland Orchestra. The open-air concert pavilion flows with the landscape of the Cuyahoga valley. Completed in 1968, its legendary acoustics make Blossom one of the most desirable outdoor performance destinations in America.

COURTESY OF VAN DIJK, WESTLAKE, REED, LESKOSKY

Convivium33 Gallery
1433 East 33rd Street
Cleveland, Ohio 44114
216-881-7828
Josaphatartshall.com

ARCHITECTS DRAW | NOVEMBER 2, 2012 THRU DECEMBER 2, 2012
SPONSORED BY AIA CLEVELAND
OPENING RECEPTION | FRIDAY, NOVEMBER 2, 2012
PANEL DISCUSSION | SATURDAY, DECEMBER 17, 2012
MONDAY AND WEDNESDAY 6-9PM | SATURDAY AND SUNDAY 10AM–2PM

Occupying Zygote Press

by Liz Maugans

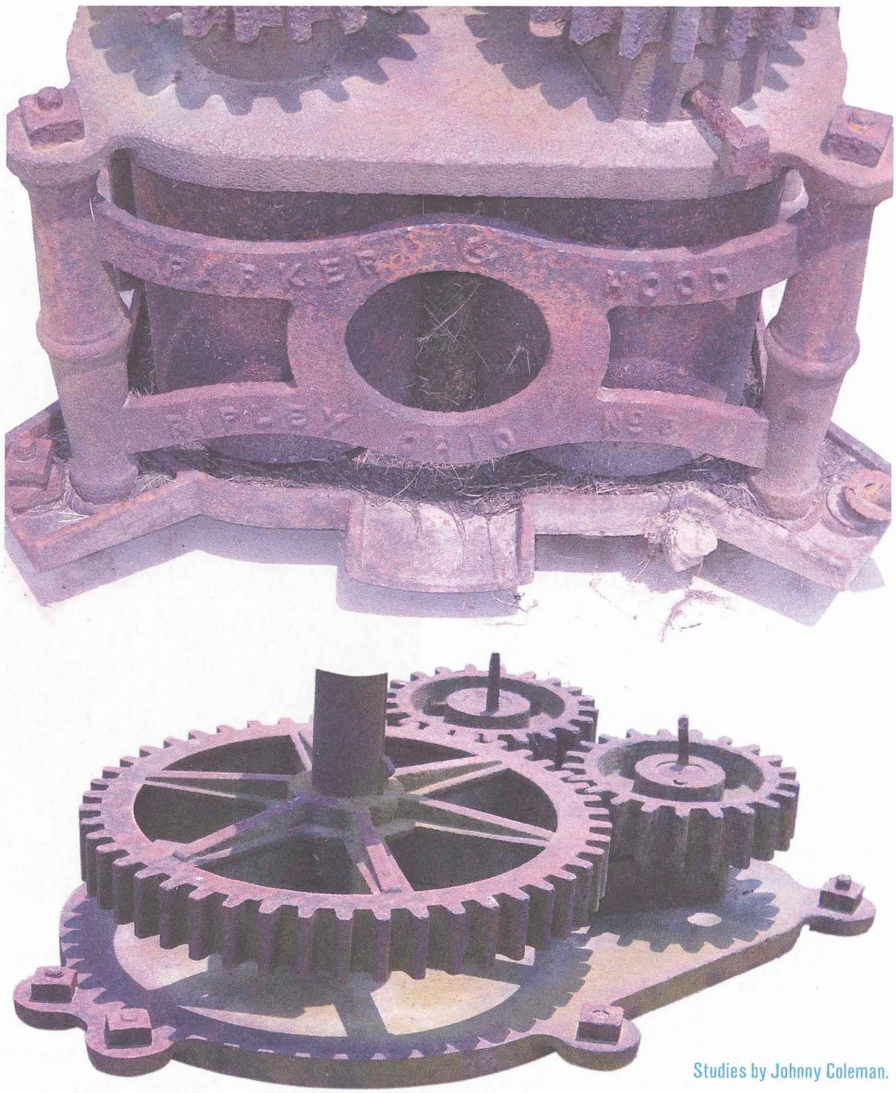
EACH June, Zygote Press invites a non-print artist to abandon his or her discipline and occupy the studio as Zygote's Artist In Residence. In recent weeks, 2012 resident artist Johnny Coleman has worked closely with Zygote's print coordinator Paul Rogers in our non-air conditioned collective to experience fresh new approaches to his oeuvre.

Coleman is a sculptor/installation artist and Professor of Art and African American Studies at Oberlin College. He will be shifting gears to work in just 2 dimensions, creating a series of silkscreens and etchings.

One composition from this series includes rubbings from the headstone of Lee Howard Dobbins. Dobbins arrived in Oberlin as a four year-old, fleeing slavery. The little boy was too ill to continue from there, however, and was left behind with a family in town. He died just a couple of days later, and as such, he never had a chance either to travel on to Canada or settle in Oberlin. Lee and other individuals with connections to his flight from slavery will be represented in Coleman's ongoing project called "Ghosts of Ohio."

John Parker is another of the artist's subjects. Coleman created photo etchings from photographs taken on site at Parker's home in Ripely, OH., along with documents from the Oberlin College Archives. Parker was an enslaved man who purchased his own freedom and set up a foundry on the banks of the Ohio River. Later, Parker would secretly row over to Kentucky to bring escaping fugitives to Ohio. Parker eventually sent two of his sons to Oberlin College.

The exhibit resulting from Coleman's time at Zygote—*Some Spirits: The Free Side of the River* opened at Zygote on Sept. 7th An additional artist talk is scheduled for Sept. 13th from 6:30–8pm. The exhibit continues through October 6.



Studies by Johnny Coleman.

Coleman explores a separate project over at The Sculpture Center as a rumination upon the migration of African Americans into this region. (See Sculpture Center's CAN listing)

Coleman won't be the only one occupying Zygote's shop this fall, but will be joined by artists Tina Wohlfarth & Heike Wadewitz (our Ohio Arts Council Dresden Exchange artists from Dresden, Germany) and Ivan Andres Lecaros Correa, a printmaker and Master Printer from Santiago, Chile. Ivan will be our resident artist for three months as part of the Cleveland Foundation's Creative Fusion program. All artists will exhibit their work in the *Foreign Affairs* Exhibition on October 13th from 1–3 p.m.

In November, we welcome Zygote's winter resident artist Bec Young. Young is a printmaker and member of the Justseeds artist cooperative (justseeds.org) of Pittsburgh. She will be creating new work and exhibiting in Zygote's labor-oriented show *The New Deal Updated,* which opens on November 2nd alongside works of Claudio Orso-Giacone, and other New Deal selections from the collections of William Busta, Rachel Davis and Tom Sodders.

Art House, Inc.

3119 Denison Ave.
Cleveland, Ohio 44109
216.398.8556
arthouseinc.org

Beauty: Media Obsessions, Commercial Constructions

by Tom Orange

BRANDT Gallery's Fall 2012 season relies upon deliberation and coincidence, as one artist's documentary obsession with a long-time local news anchorwoman gives way to a collaborative exploration of commercial constructions of feminine beauty.

CYNTHIA PENTER

Dana Depew
The Wilma Smith Project
September 8–October 6

Having grown up on a farm in Medina in the 1980s, Dana Depew essentially grew up with Wilma Smith. Since 1977, Wilma has provided northeast Ohio with the daily news and earned ten local Emmys--quite an accomplishment as so many anchors have come and gone. Yet Wilma remains, a fact that leads to a body of work paying homage to her continued service.

Wilma's daily attire serves as subject matter for several works. She states she is aware that people watch every day to see what necklace she has on, and she has fun trying to find new ones. "It's an easy way to change an outfit. Clothes are expensive and you usually only see from the waist up anyway. It could be the same blouse or the same suit, but the necklace is different." This exhibit will consist of works loosely based on her daily accessories, as well as paying homage to the notion of celebrity with a hometown feel.

Michelle Marie Murphy and Cynthia Penter
Perceptual Beauty
October 12–November 3

What contemporary media culture continues to broadcast as acceptable in female appearance gives these artists material to examine the motivations of the wearer and the observer of beauty standards, treatments, and products. This multimedia exhibit explores opposing positions in the relationship between consumption and rebellion of these ideals.

Producing macro close-ups of the adorned, treated body and beauty "tools," Murphy and Penter shift the gaze from the female as a subject to over-the-counter beauty maintenance products. The repeated forms magnify the subject, creating optical plays for the viewer to discern. The resulting images blend perceptual space and our cultural space, revealing the image of beauty as both an idealized abstraction and socially constructed consumable obsession.

The subject matter will center around women and the actual objects to which they will relate. Posturing what does the audience bring to the idea of beauty, and whether the observer or the creator is more in control of what passes as beauty or not.

Nancy Prudic
Exchange: Visibility/Invisibility
November 9–December 22

Nancy Prudic is associate professor of visual arts at Lake Erie College and has worked at the Cleveland Museum of Art in the Department of Education and Public Programming for eighteen years.

Prudic believes that art is informed by the questions one asks oneself. Throughout her career a recurring theme has been personal image and "How is it formed?" As a woman she naturally questions the issues of the female body image and perception, both personal and social that affect one's sense of self.

This installation is intended as work in progress, as society's perceptions as well as one's self-image change over time.

Brandt Gallery
1028 Kenilworth
Cleveland, Ohio 44113
216-621-1610
brandtgallery.org

The Legacy Society of the Artists Archives of the Western Reserve

THE ARTISTS Archives of the Western Reserve (AAWR) is a unique archival facility created to preserve representative bodies of work by Ohio visual artists. Through ongoing research, exhibition, and educational programs, the AAWR actively documents and promotes this cultural heritage for the benefit of the public.

"Tribute," "Memorialize," "Remembrance" are words not always associated with artists.

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106-1910
216.721.9020
artistsarchives.org

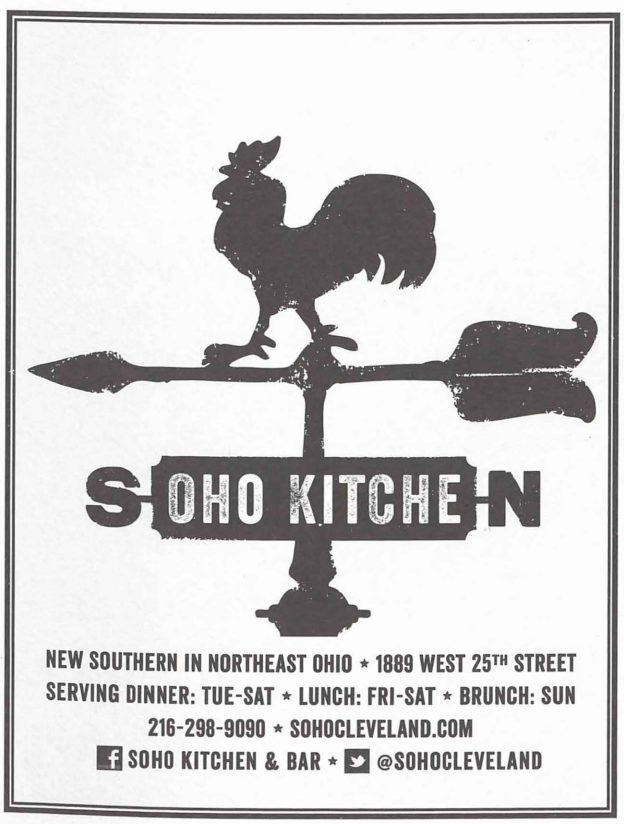
To preserve the heritage of our Archived members, the AAWR created the Legacy Society in 2011. Founded by Archived Artist Ron Joranko's (1935 - 2008) son David, and Board President Herb Ascherman, the Legacy Society is an auxiliary comprised of family and friends of Archived Artists, AAWR members, and all those interested in preserving Ohio's artistic heritage.

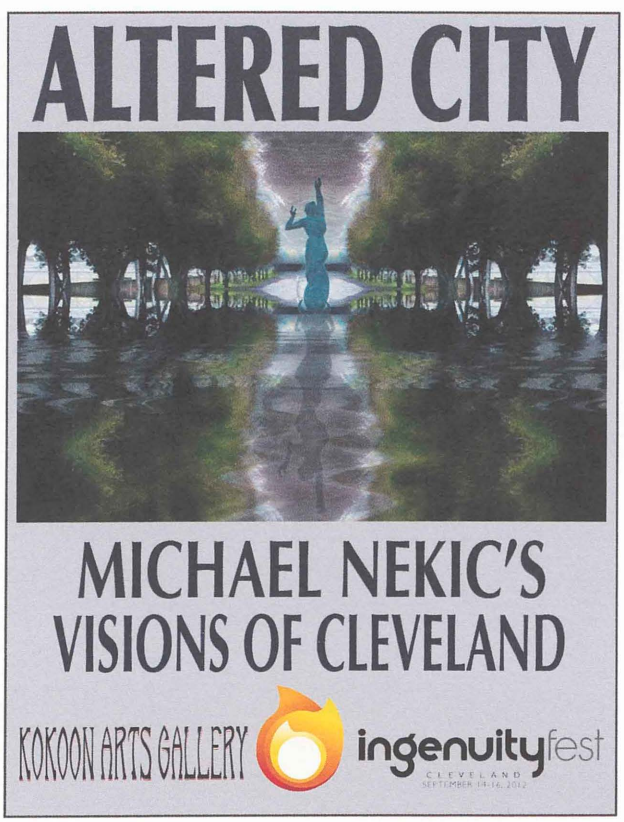
The Legacy Society held its first public event in the fall of 2012. The Archives celebrated the artistic accomplishments of our 59 Archived Artists at a special public exhibition held at the AAWR gallery. Through continuous exhibitions, the Legacy Society aims to publicly promote and celebrate the careers, works, and legacies of our Archived Artists. In addition, we seek to educate the general public of the mission, challenges and future of the AAWR.

With these goals in mind, we invite members of the Cleveland art community to visit the Archives at 1834 East 123rd St. in Cleveland to discover and share Northern Ohio's artistic legacy.

Visit our website at www.artistsarchives.org for photographs and additional information.

Reections No. 88
Adele Marihatt
Acrylic on canvas, 48" x 66"


SOHO KITCHEN
NEW SOUTHERN IN NORTHEAST OHIO * 1889 WEST 25TH STREET
SERVING DINNER: TUE-SAT * LUNCH: FRI-SAT * BRUNCH: SUN
216-298-9090 * SOHOCLEVELAND.COM
SOHO KITCHEN & BAR * @SOHOCLEVELAND



Cleveland Arts Prize Announces "Live" Events

by Marcie Bergman

FOR 52 years, the Cleveland Arts Prize has been honoring the very best creative artists in Northeast Ohio. In recent years CAP has expanded its mission to all include the promotion of those artists.

CAP has just announced the artists who will participate in its 2012-2013 series of five "Arts Prize Live" events. These small group gatherings provide an opportunity for between 20 and 40 people to meet the Arts Prize winner and learn about his/her work.

The schedule for this season is:

Thursday, October 25, 6:00–8:30PM Zygote Press Printmaking Extravaganza with Amy Casey (CAP 2009), Liz Maugans (CAP 2012) and Bellamy Printz (CAP 2012)

Tuesday, October 30, 7:00–9:00PM "Conversations from the Harp" with Yolanda Kondonassis (CAP 2011) at the home of Robert Maschke (CAP 2011)

January 17, 2013, 5:00–6:30PM Reception and concert by El Sistema@ Rainey Students, with Isabel Trautwein

January 30, 2013, 7:00–9:00PM Garie Waltzer: Photographing Cities—a methodology, 3843 Severn Road, Cleveland Heights, Ohio 44118

February 6, 2013, 7:00–9:00PM Dennis and Kathy Barrie, "How to Make a Museum," #2 Herrick Mews, Cleveland Heights, Ohio 44106

To purchase a ticket for either of the October Arts Prize Live events, send a check to the address below. To reserve a space for an event for other events, send an email to info@clevelandartsprize.org. Tickets cannot be purchased on CAP's website!

COURTESY OF THE CLEVELAND ARTS PRIZE

2012 Cleveland Arts Prize Winners.

Cleveland Arts Prize
P.O. Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

SAVE THE DATES:
09.21.12
10.19.12
11.16.12
12.21.12
01.18.13
02.15.13
03.15.13
04.19.13
05.17.13
06.21.13
07.19.13
08.16.13
09.20.13
NORTHEAST OHIO'S ECLECTIC ARTS MAZE
THIRD FRIDAYS
78th STREET STUDIOS
1300 W. 78th St, north of Lake Ave. at the west end of the Gordon Square Arts District.
Come see the largest fine art complex in Cleveland with over 40 galleries, studios, and other creative spaces all under one roof. On Third Fridays, the whole building comes alive from 5 - 9 pm for the most fascinating art walk you've ever experienced.
78thstreetstudios.com

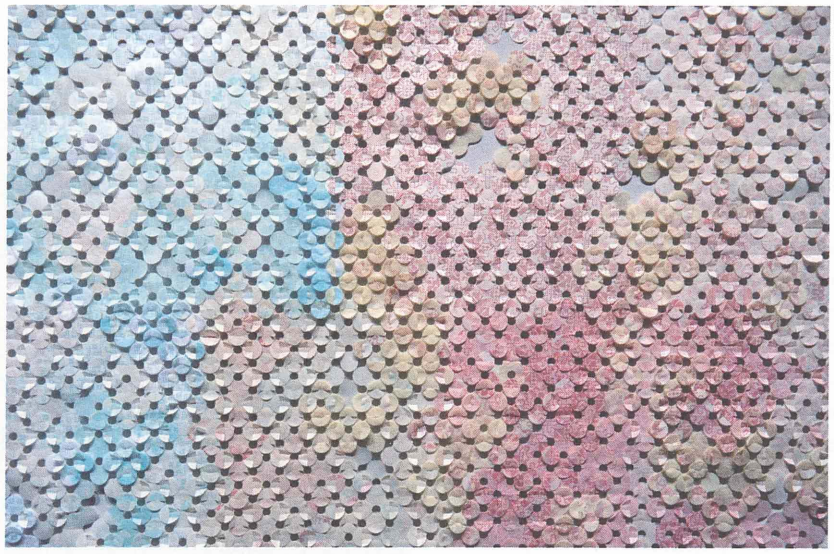
Lunch with an International Flavor at CIA

by Lane Cooper

THE CLEVELAND Institute of Art's "Lunch on Fridays" (LOF) provides a nexus point between the Institute's internal community and the general public. An ongoing series, LOF programming includes talks, performances, and other events originating from CIA faculty, alums, visiting artists, and scholars. As a venue, it allows creative thinking and work to be shared broadly. Jointly sponsored by CIA's Liberal Arts and Foundation Departments, its events are always free and open to the public. Talks happen every Friday during the semester at 12:15pm in CIA's Gund building—offering a set time and place where you can feed your head while munching on free pizza or your own brown bag lunch.

This year the Fall LOF schedule will have an international flavor. The series kicks off on Friday, September 7, with an opportunity to hear a conversation between Brazilian Artist Henrique Oliveira and MOCA Cleveland's Chief Curator David Norr. A painter, sculptor and installation artist, Oliveira's work will be featured as part of MOCA Cleveland's inaugural exhibition Inside Out and From the Ground Up, showcasing MOCA's newly designed building. Oliveira has made a name for himself creating works that expand the scope of painting beyond its traditional bounds. His large-scale installations literally break through walls, expanding and bulging into the viewer's space. Neither the wall nor even the space can contain them.

Other speakers on the LOF schedule include the Cleveland Foundation's Creative Fusion artists Guillermo Trejo from Mexico, (sponsored by Young Audiences); and Ivan Andres Lecaro Correa, of Chile (sponsored by Zygote Press); the documentary photographer, Case faculty member and tech guru Jared Bendis with a report on his recent trip to Turkey; Dresden, Germany artists-in-residence at Zygote Tina Wohlfarth and Heike Wadewitz; and South African/Canadian artist Belinda Haikes.



Fair Isle Knits, 2012
Denise Bookwalter
Screen print on laser cut paper and felt, dimensions variable

On October 12, Liz Maugans, co-founder and Managing Director of Zygote, will present on her life and career as an artist and art advocate. A dynamic leader of Cleveland's rich print and paper scene, Maugans has long been a pioneer in establishing Cleveland-based residency programs as well as helping to create opportunities for local artists. This energy and commitment to the community is balanced by her commitment to her own practice. In addition to her work with Zygote, Maugans has built a reputation as a skilled and conceptually provocative artist in her own right.

In addition on Friday, November 9, former CIA faculty and Painting Program Chair, Julie Langsam, returns to Cleveland to discuss her career and work. Currently teaching at Mason Gross School of the Arts, Rutgers, Langsam offers a unique perspective on the Utopian ideals offered by the promise of Modernity.

The fall schedule runs from September 7 to November 30. Full details are available on CIA's website, cia.edu.

The Cleveland Institute of Art
11141 East Boulevard
Cleveland, Ohio 44106
216.421.7000
cia.edu

The Print Club of Cleveland Makes a Fine Impression

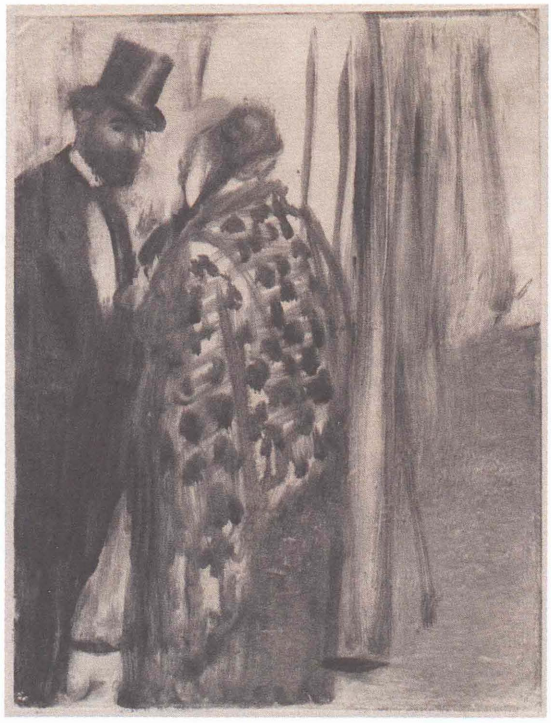
by Mary Kay DeGrandis

THE OLDEST print club in the United States, the Print Club of Cleveland has educated print collectors and art enthusiasts since 1916. Over the last 96 years the club has remained dedicated to the founders' purposes of stimulating interest in fine prints, from old masters through contemporary artists, as well as augmenting the print collection of the Cleveland Museum of Art.

The club has purchased some of the crown jewels of the collection including unsurpassed impressions of prints by masters of every period—including Albrecht Dürer, Rembrandt, Edgar Degas, and Pablo Picasso. The commitment and support of club members continues unabated and about one-third of the museum's superb collection of more than 20,000 prints are gifts from the club or its members.

The Print Club's activities also include outreach to the larger community. By sponsoring lectures that are open to the public as well as the Fine Print Fair, the club continues to educate the general public about printmaking and encourage interest in the fascinating and enjoyable activity of print collecting.

The Fine Print Fair is the Print Club of Cleveland's annual benefit for the museum's Department of Prints. Each year fourteen dealers from around the country exhibit and sell fine prints—from old master to contemporary—plus drawings and photographs. The Fine Print Fair is a major art event in Cleveland and draws an enthusiastic crowd to the preview benefit, "A Prints of a Party," as well as to lectures, demonstrations, and to view and purchase prints throughout the three-day event. This year, the Club celebrates its 28th Annual Fine Print Fair, Cleveland's largest and most comprehensive exhibition of fine prints. The Fair begins Friday, September 28, 2012 with an opening night benefit preview and continues Saturday, September 29 from 10 a.m. to 5 p.m. through Sunday, September 30 from 11 a.m. to 4 p.m. at Corporate College located at 4400 Richmond Road in Warrensville Heights (at I-271). For event information please visit www.printclubcleveland.org.



Conversation: Ludovic Halévy and Mme. Cardinal, about 1880-1883. Edgar Degas. Monotype. Gift of The Print Club of Cleveland in honor of Henry Sayles Francis.

PRINT CLUB MEMBERS

LEARN about printmaking and print collecting. Programs include printmaking demonstrations in artists' studios, lectures, and tours of private and corporate collections.

CONTRIBUTE to educating the public about prints and to building the museum's collection.

COLLECT Members receive a specially commissioned print each year as a gift from the club.

TRAVEL locally as well as around the country and the world seeing museum and private collections that are otherwise inaccessible.

SHARE an interest in prints with artists, curators, other members, and collectors. The Print Club offers the opportunity to connect with those who have similar interests in art and print collecting.

GET INVOLVED in the many programs and events both as a participant as well as a volunteer. Visit www.printclubcleveland.org for more membership and program information or call Meghan Olis at 216-707-2579 or email molis@clevelandart.org.

Mary Kay DeGrandis is president of The Print Club of Cleveland

The Print Club of Cleveland
216.707.2579
printclubcleveland.org

FINE PRINT FAIR | SEPTEMBER 28 THROUGH 30, 2012
TRI-C CORPORATE COLLEGE
4400 RICHMOND ROAD
WARRENSVILLE HEIGHTS, OHIO

Dancing in a Tight Embrace at The Sculpture Center

by Ann Albano

EXPANDED media and sculpture dance in a tight embrace through the kaleidoscope of contemporary art. The Sculpture Center's forwarding the affair this fall with its always experimental exhibitions and SculptureX symposium at the CIA.

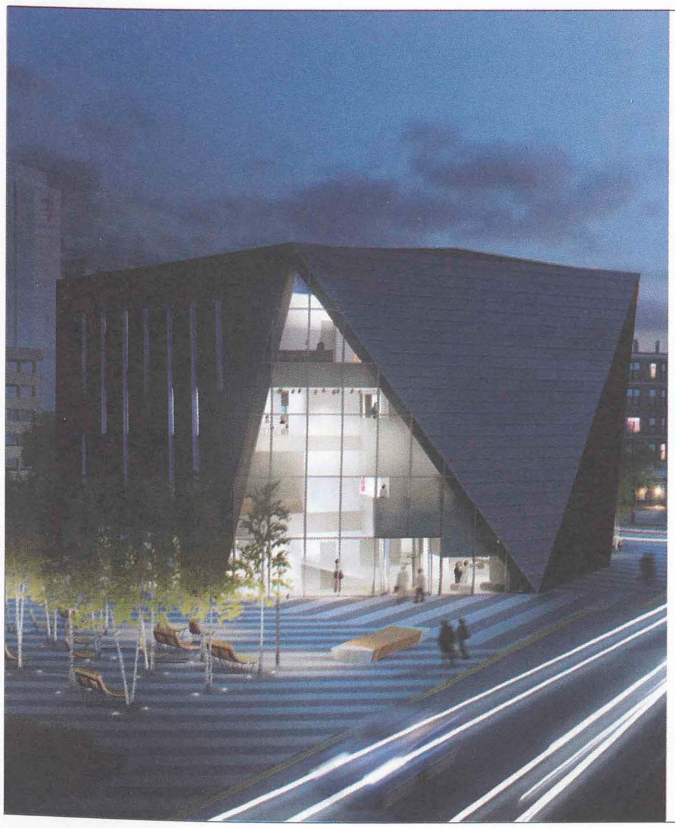
The Tragedy of the Commons, a collaboration between Ali Momeni of Carnegie Mellon University in Pittsburgh and Swiss Robin Meier, uses the closely observed food choices and social behaviors of a living colony of Atta (leaf-cutter) ants, in the Main Gallery, for the symbolic portrayal of the mechanisms of the capitalist market. This market functions via the creation of demands that largely exceed the vital and primary needs of the population, thereby manifesting itself within an aesthetic of saturation. The ants are on generous loan from the Cleveland Botanical Garden.

With an installation of West African inspired seats holding various evocative work implements, other symbolically charged natural materials, and sound, Oberlin College's Johnny Coleman evokes the African American past of the "railroad." In *Procession: Song for the Underground Railroad,* he composes a poetic environment that links the individuals who traveled from station to station along the underground railroad to those who migrated north to this landscape following the Civil War and during the Great Migration of the late 1920s.

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
216.229.6527
www.sculpturecenter.org
info@sculpturecenter.org

THE TRAGEDY OF THE COMMONS AND PROCESSION: SONG FOR THE UNDERGROUND RAILROAD | SEPTEMBER 14–DECEMBER 21
FREE PUBLIC OPENING AND ARTISTS TALKS 5:30–8PM | SEPTEMBER 14

SCULPTUREX SYMPOSIUM #3: THE STATE OF EXPANDED MEDIA
KEYNOTE SPEAKER LIAM GILLICK AND AFTERNOON PARTICIPATORY PANELS
FREE AND OPEN TO THE PUBLIC. RESERVATIONS REQUIRED.
AT THE CLEVELAND INSTITUTE OF ART | 9:30AM–4PM SATURDAY, OCTOBER 20



ART IS HERE
10.08.12

The Museum of Contemporary Art Cleveland moves to its iconic new home—the first building designed in the United States by Farshid Moussavi Architecture. The inaugural exhibition, *Inside Out and From the Ground Up*, takes an in-depth look at how contemporary artists engage with architecture and concepts of space.

Come Connect With Now

MOCA
MUSEUM OF
CONTEMPORARY ART
CLEVELAND

www.MOCAcleveland.org

Drawing, Opera, Sculpture, Lithography in Fall Programming for Westlake-Westshore Arts Council

by Marge Widmar

SINCE 1984, the goal of the Westlake-Westshore Arts Council (W-WAC) has been to enhance and broaden cultural life in the Westshore area through programming that will result in awareness, education, and involvement in the arts. Board meetings are held at 7 p.m. on the first Monday of the month at Westlake Porter Public Library, 27333 Center Ridge Road, Westlake.

The following programs open the 2012-2013 year and will take place in the Porter Room of Porter library.

Westlake-Westshore Arts Council
P. O. Box 45189
Westlake, Ohio 44145
w-wac.org

On September 18th, 7 pm, 22 feet of drawings of all inductees, ever, in the Rock and Roll Hall of Fame, created for the *Plain Dealer Friday Magazine,* will be included in a presentation by the artist, "Chris Morris, Visual Journalist."

David Bamberger, Artistic Director of Cleveland Institute of Music Opera Theatre and students will perform arias from "The Secret Marriage, by Domenico Cimarosa on October 16th, 7:30 pm.

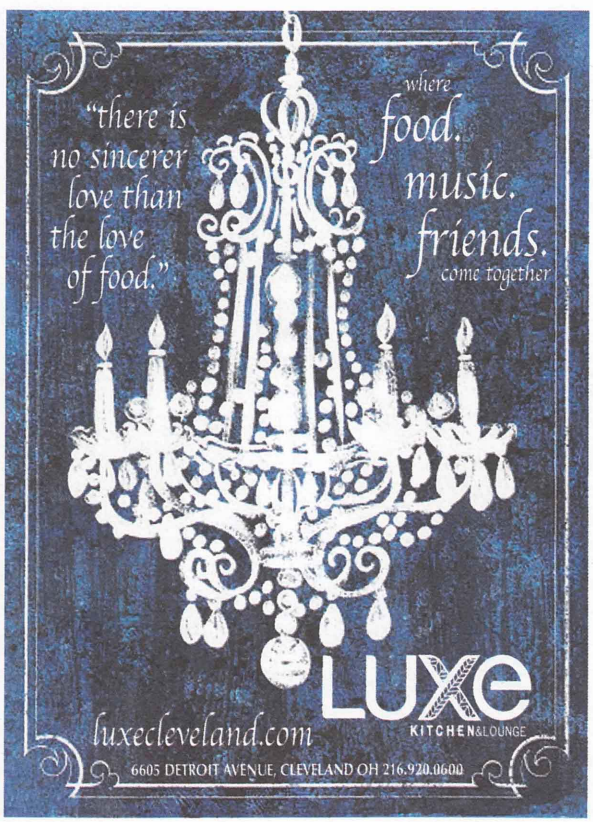
West welcomes East when a panel of Cleveland artists, who exhibited in the sculpture exchange between The Sculpture Center and Boston Sculpture Gallery, will meet at 7 p.m. October 30th to discuss "Issues in Contemporary Sculpture," with panel moderator and Cleveland State University Gallery director, Robert Thurmer.

November 8th, 7 pm, artist Phyllis Fannin will give a presentation and lithography demonstration called "A Woman's Journey in Print," which will focus on two areas—traditional feminine issues and challenges facing families of deployed military.

PHOTO COURTESTY OF THE PLAIN DEALER

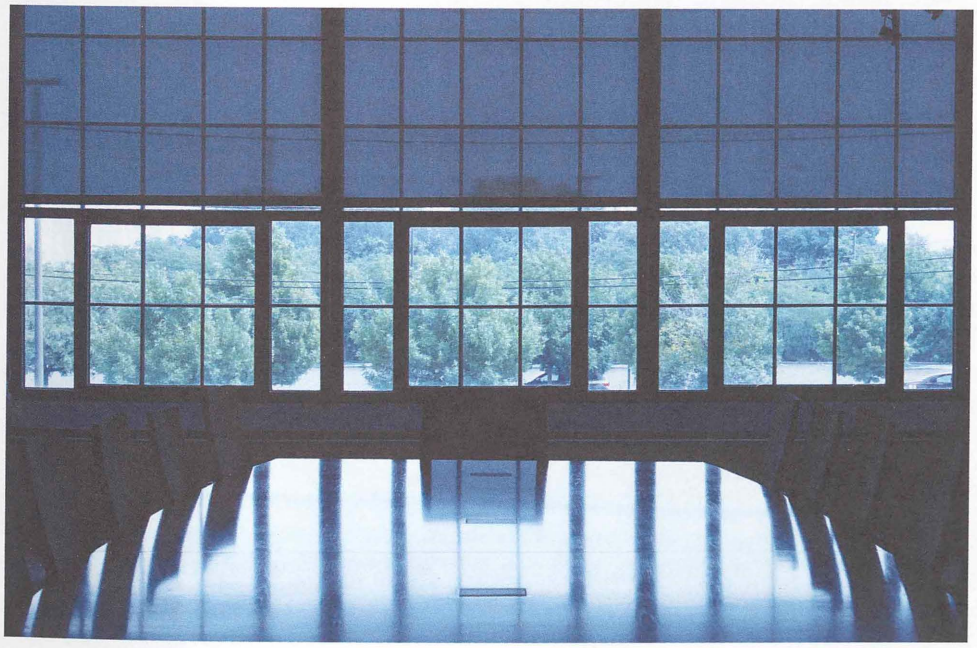
Johnny Carson by Chris Morris

SPARX CITY HOP
SATURDAY SEPTEMBER 15, 2012
ALL DAY 11AM-9PM
EXPERIENCE
Cleveland's history through walking tours
EXPLORE
Cleveland's vibrant neighborhoods
CELEBRATE
Cleveland's arts & culture scene
FOR MORE INFORMATION, LOG ONTO
DOWNTOWNCLEVELAND.COM/SPARX
Dominion
cuyahoga arts & culture
FORESTCITY
Downtown Cleveland Alliance


"there is no sincerer love than the love of food."
where food. music. friends. come together
LUXE
KITCHEN&LOUNGE
luxecleveland.com
6605 DETROIT AVENUE, CLEVELAND OH 216.920.0600

An Unsung Force: LAND studio

by Design Culture Cleveland



ANN ONUSKO

The view from LAND studio.

CLEVELAND is lucky to have an unsung force working for the greater good of the community: LAND studio. The non-profit quietly goes about its business, bringing teams together to devote themselves to the project at hand. With the goal of creatively and realistically "filling the gaps" in the public landscape, Ann Zoller of ParkWorks and Gregory Peckham of Cleveland Public Art joined their respective organizations in October, 2011. Having previously worked together on projects, they were aware of each other's strengths and approach each idea as project managers with the intent of getting things done.

According to Zoller and Peckham, investment in key public spaces catalyzes economic development. LAND studio's mission is "to create spaces and connect people." Their role is to construct the team to design and complete the project for the greatest impact.

Design Culture Cleveland

designculturecleveland.com

Ranging from spiders and blue birds to festivals and trails, LAND studio has been involved in most of Cleveland's public space projects in the last decade. Have you walked through and admired the Eastman Reading Garden, between the two buildings of the Cleveland Public Library? Attended the Buckeye Jazz Festival and seen the "Trumpet Man" blowing his horn at the corner of Buckeye and East 118th Street? Driven down Euclid Avenue's redesigned Euclid Corridor that leads to University Circle? Or visited Perk Park? Perk Park is a green, welcoming space for lunches and after hours get-togethers, now that its redesign has been completed by LAND studio.

Zoller and Peckham both have a fresh and forward-facing outlook with an appreciation of the past. They are not just interested in art for design's sake, but also believe in a sustainable city incorporating new technologies. Their Verdant Walk installation on downtown Cleveland's Mall B combined native grasses with sculptures covered with solar panels that captured the sun's light, which then generated the energy to light the sculptures at night.

Some of their current projects include:

- the redesign of Public Square's ten acres into a more attractive and unified space to welcome the city's residents and visitors;
- ongoing work at Market Square, with its BookBox and BikeBox, along with the lighting of the "Guardians of Traffic" along the Lorain-Carnegie Bridge;
- the redesign of the mostly unknown Wendy Park, just east of Edge water Park, with its fabulous views of Lake Erie and the downtown skyline;
- Lake Link Trail, connecting Tremont to Wendy Park and Lake Erie (and eventually to the end of the Towpath Trail), providing a natural stormwater management system, and a walking and biking trail with amazing views.

Downtown Cleveland is booming. Demand for housing and redevelopment of old properties have caused an influx of young, college-educated residents. LAND studio stands at the core of Cleveland's evolution. "It's not just about an interest in art work," said Peckham. "It's also about a historical perspective, showing the layers of history in the city."

PAPER TRAILS

by Douglas Max Utter

Watermarks international handmade paper conference comes to Cleveland

No matter how talented (or how much of a geek) you may be, you can't really whip up a batch of iPads in the basement; the "I" in that product will never be "you." But the "hand" in "handmade paper" could easily be the one at the end of your arm. Nothing but a mud pie is as personal or primal, as rich in history, or as recipe-friendly as a vat of paper slurry.

Maybe you can't check your email on paper made from, say, strips of your old army uniform (as were the works of art at the "War as Art, Art as War" exhibit, on view at the Morgan Paper Conservancy in 2009). But you can read in such paper emotions and experiences that connect back to the beginning of human culture. The only thing you need to plug in is your attention.

That's at least part of what they do at the Morgan Art of Papermaking Conservatory and Educational Foundation, which occupies a one-story brick factory building in a raw-boned neighborhood along East 47th Street between Commerce and Payne Avenues, just a few blocks from Hough. A virtual wasteland since the mid-century collapse of the north coast's small industries, it's not a part of town where businesses, or people, have tended to thrive in recent decades. But things are turning around, here as elsewhere in Cuyahoga County, and the Morgan is a textbook example of the way that surprising socio-economic transformations can come out of left field. Starting as a gleam in cast-paper artist Tom Balbo's eye in 2006, the not-for-profit has quickly become a key player in the rebirth and expansion of the local art scene.

This fall the Morgan, as it's familiarly called by area artists and audiences, is making a bid for much wider public attention as it hosts an international paper-making conference. Starting in the 1960s, interest among visual artists in hand-made paper has grown steadily into a major force in American art, forging ties with international paper-making communities in Japan, Australia, and elsewhere. Called "Watermarks," the five-day affair is this year's edition of the annual conference of IAPMA (International Art Paper Makers Association) and the organization Friends of Dard Hunter, both of which are at the center of world-wide handmade paper activities.

Last year's event was held in Wonju, South Korea, and its 2012 presence in Cleveland is not only important for the city and its arts but for the much larger context of American fine art paper making. It's also a bit of a homecoming for the FDH, whose inspirational founder was born in Steubenville, Ohio, eventually becoming famous for his work with Elbert Hubbard's Roycrofters based in western New York.

Workshops showing ways to derive color from wind fallen plant material and the uses of plant fiber decanted from the tuber kon' nyoku (aka "devil's tongue"), among other papery subjects, will be conducted by artists from all over the globe, including Japanese master artist and paper researcher Asao Shimura, currently based in the Philippines, and University of South Australia printmaker and blogger India Flint. Related exhibits, lectures, and tours are scheduled in cooperation with galleries throughout the city, including William Busta Gallery, Zygote Press, Proximity Gallery, the Cleveland Artist's Foundation at the Beck Center, Notre Dame University's gallery, and Tom Balbo's own space located not far from the Morgan on Hough Avenue.

Three hundred-plus attendees are expected to arrive in time to hear a keynote address delivered by one of the world's best known bibliophiles, Nicholas Basbanes, author of the 2001 bestseller "Patience and Fortitude." Basbanes is currently writing a book about the history of paper with support from the National Endowment for the Arts.

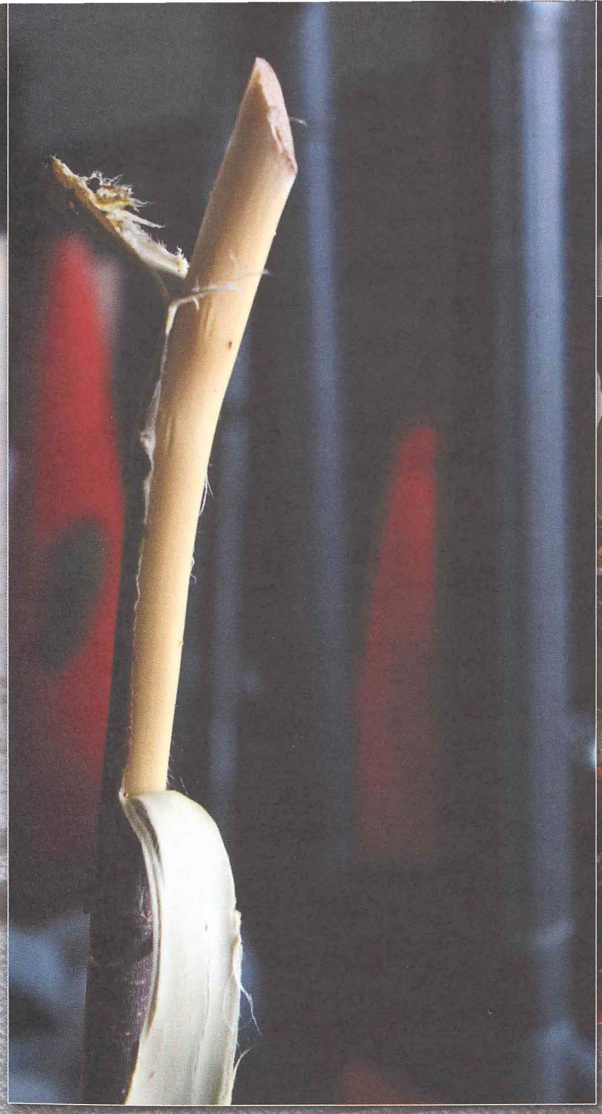
As the conference draws near, Morgan staffers Susan Kelly and Lauren Sammon are working hard to put together a program that begins to look like a big-time trade fair. Watermarks has grown steadily from the moment it was first suggested six years ago—just about a year longer than the grove of mulberry trees, which have slowly taken deeper root in a plot behind the West 47th street building—have been growing.

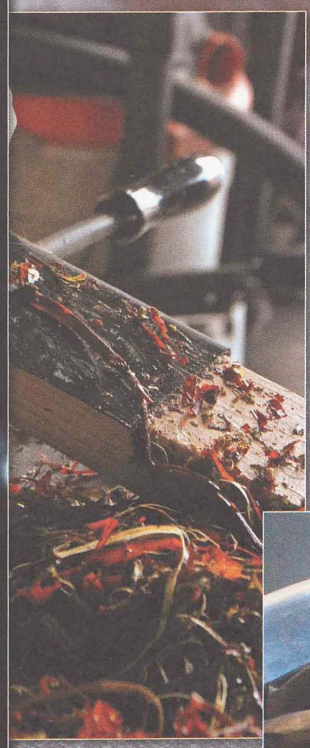
Nurtured by Balbo's personal encounters, an ever-expanding circle of well-wishers includes festival sponsors like the George Gund Foundation and the American Greetings Corporation.

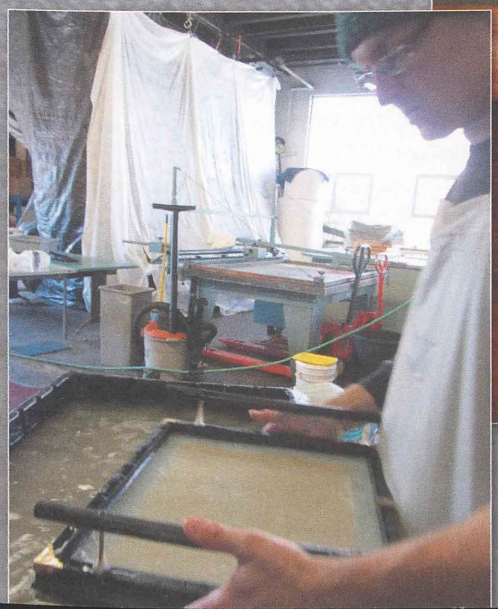
The trees, which were originally donated by the University of Iowa, are also doing extremely well in their adoptive inner city micro-climate. Every growing season the bark from the latest tall shoots is used to produce another batch of durable, neutral pH paper. The Morgan's artisanal papers made from mulberry and other materials are available for sale, and the business is steadily expanding.

Balbo points to a medieval-looking, peaked brick fire pit just beyond the trees, reconstructed from shards of whatever industry thrived here a century ago. "We boil the bark there, so we don't need to turn on the gas." Sustainable, green, warm and lovely in its own slightly steampunk way, the whole place is perfect as a welcoming hearth for travelers visiting northern Ohio.

continued on page 44







The process of making kozo paper from scratch begins with the stripping of bark from mulberry trees.

ALL PHOTOS BY LAUREN SAMMON, MORGAN CONSERVATORY

WATERMARKS 2012 CONFERENCE EXHIBITIONS

Morgan Conservatory
1754 East 47th Street, Cleveland
216.361.9255
Unless noted, exhibits October 2–November 25
Closed to the general public October 15–21

Jerry Rigged
Curated by Peter Hopkins, Pownall, VT.
Non-traditional tools and techniques for paper making

Watermarks
Watermarked handmade papers

Colossal Paper
Large sheets of handmade papers hung from the ceiling

FDH & IAPMA Juried Member Show
October 19–November 25, 2012
Works of 65 artists selected by jurors, Anne Vilsboll, Erica Sptizer Rasmussen and Tom Balbo

Tom Balbo Galleries
5611 Hough Avenue, Cleveland
216.391.9144
Exhibits October 2–November 25
Closed to the general public October 15–21

Paul Robbert and Others
Robbert (1928–2008) explored making paper art using pulp as a medium in its own right

In the Field
Paper made by IAPMA and FDH artists experimenting with natural fibers other than abaca or cotton

Morgan founder Tom Balbo cutting mulberry trees for kozo fiber.

Convivium 33
Josaphat Arts Hall
1433 East 33rd Street, Cleveland
216.881.7828

Dichotomies: 9 Artists Explore Pulp and Paper
October 17–21
Curated by Lynn Sures, Silver Spring, MD
The first group show by the fledgling pulp painting group Pulparazzi

Proximity
1667 East 40th Street, Suite 1A, Cleveland
216.262.8903

In the Hot Seat
October 17–27
Curated by John Risseeuw, Tempe, AZ
Artwork in handmade paper that considers or confronts issues of social and political importance

Zygote Press
1410 East 30th Street, Cleveland
216.621.2900

Hand Papermaking's Innovative Printmaking Portfolio
October 17–21
Organized by Tom Bannister of Hand Papermaking Magazine

The Wyndham Hotel at Playhouse Square
1260 Euclid Avenue, Cleveland
866.270.6768

Paper Runway Conference Banquet
October 20, 2012
Runway event featuring wearable paper art and garments
Banquet/Runway show only: $50

ASSOCIATED EXHIBITIONS

William Busta Gallery
2731 Prospect Avenue, Cleveland
216.298.9071

Melissa J. Craig, Jim Pernotto, Sally Matia: Artists Working In Paper
October 10–November 10

CWRU Gallery at MSASS
11235 Bellflower Road, Cleveland
440.669.0797

On Or About Paper
October 1–November 2
Northeast Ohio artists, Pam McKee and Paula Zinsmeister

Cleveland Artists Foundation
17801 Detroit Avenue, Lakewood
216.227.9507
All exhibits September 7–November 17, 2012

Not Pulp Fiction: Cast Paper and Pulp Painting by Tom Balbo
Art books Cleveland 5th annual abcedaria exhibition
art books cleveland archives
Juried retrospective

Cleveland Institute of Art
Joseph McCullough Center, 1st Floor
11610 Euclid Avenue, Cleveland
216.421.7000

On/Of Paper
October 15–December 8
Curated by Maggie Denk-Leigh, Independence, OH
Varied work of recent Morgan Conservatory interns

No Idle Hands, Works by Denis Bookwalter
October 15–December 8
At the McCullough Center and the Gund Building
11141 East Boulevard

Cleveland Institute of Art
Gund Building
11141 East Boulevard, Cleveland
216.421.7000

Artists' Books: A Selection from the Gund Library Collection
October 15–November 4

Heights Arts
2175 Lee Road, Cleveland Heights
216.371.3457

Paperworks
September 7–October 20
Curated by Andrea Joki

Judson Howson Gallery
2181 Ambleside Drive, Cleveland
216.721.1234

Marking Time and Mapping the Spirit: Two Artists of the Natural World: India Flint and Susan Gaylord
September 21–October 28
Curated by Laura Martin and Christine Mauersberger

Verne Collection
2207 Murray Hill Road, Cleveland
216.231.8866

Washi
October 17–October 20

SMALL MOMENT, BIG SPACE

by Erin O'Brien

There is no word for a space such as this, but until someone establishes said word, "atrium" will have to do. No matter. In here, insufficient words and spatial statistics slip away along with the rest of the world.

Contradiction blooms from all points, starting from points within, such as your expectations. Instead of feeling daunted by the vastness, you are wholly absorbed in a setting so natural, you might have been born here.

You are inside. You are outside. This should feel impossible, but it does not. After all, the portals that dot the perimeter of where you are now lead to Cleveland's great shrine to all things mystical, from a court full-up with knights in shining armor to no less than one hundred smiling Marilyns, each of which is exactly alike and completely different.

The atrium's quality of sound defies what's left of your belief. Any other space this large—more than 300 feet long by 100 feet wide—and enclosed by stone and glass would be an aural study in echo and intrusion. But here ambient sound blends into the tranquility. The men and women fluent in the language of acoustics have applied their expertise so successfully that the shyest greeting from a stranger lands easily upon your ears. At once, this immense room delivers something completely unexpected: intimacy.

The last thing to strike you is a piece of art designed by two men named Hubbels and Benes in 1913, before the museum's first visitor walked through the doors: the rear of the Beaux-Arts building. You have never given much thought to the back of the original Cleveland Museum of Art, but fortunately a man named Viñoly did. To that end, the formal mass of stone is now a sculpture in its own right.

As with so many of the objects contained within the museum's walls, you are compelled to connect with this venerable structure. But you are not in there, you are out here and you are allowed to touch this display. And touch it you do—with both palms open and gentle upon the marble, a prayer.

Your hands drop from the stone. You move to a bench surrounded by a grove of trees and sit, enjoying the rain as it falls above you but does not wet your skin. You wax nostalgic for the indoor garden court, with its lush fronds, and for the outdoor garden court, which always felt like a secret place, but you know both spaces live on somehow within this grand space.

You fumble with a paper bag and pull out a rolled falafel sandwich. You take a bite. You chew. You exhale.

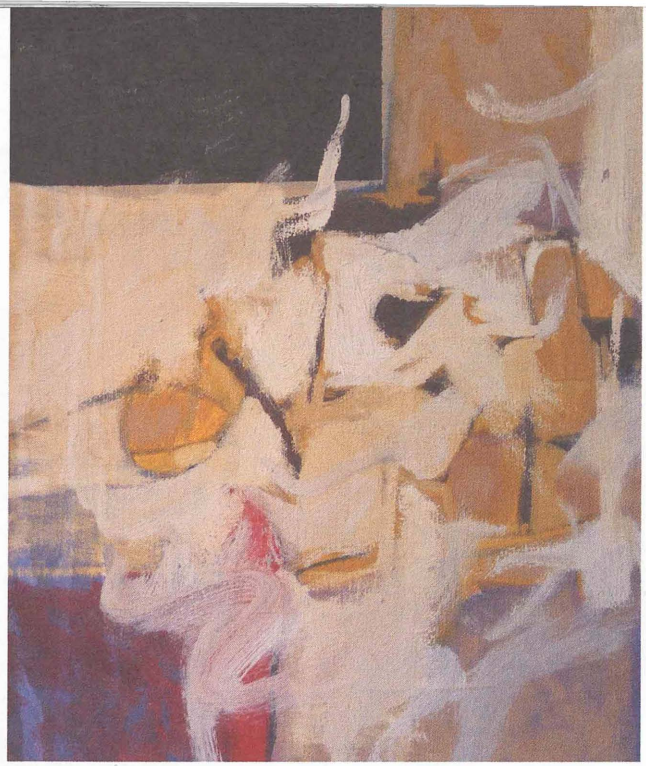
The Cleveland Museum of Art's new atrium, which covers 39,000 square feet and reaches 65 feet at its highest point, opens with a free celebration featuring presentations, music and dance, and hands-on activities from 11 a.m. to 4 p.m. October 28.

The Cleveland Museum of Art
11150 East Boulevard, Cleveland
216.421.7350
Clevelandart.org

ALMOST LOST

by Michael Gill

The Lyrical Abstractions of the Late Ronald Carvell Meaux



Sifting through the evidence of life after a person passes away inevitably reveals untold stories. So it goes with East Cleveland artist Ronald Carvell Meaux (1945-2012). When Meaux died of natural causes alone in his apartment in February, 2012, no one noticed. No family member, friend or anyone else took responsibility for cleaning up the details of his estate, or even to claim his body.

Meaux's corpse sat forgotten in the Cuyahoga County morgue until June. The County morgue confirms it was then that the body was released to Cummings and Davis Funeral Home, of East Cleveland, where –the funeral home confirms--it was cremated without a service. But after a June 27 auction of Meaux's art drew international attention, the consigner –who essentially rescued the art from the trash after Meaux passed--plans to pay for the expenses and give the artist a proper memorial. Cleveland-based Gray's Auctioneers sold every one of the forty paintings and dozens of drawings offered for a total of more than $10,000—an average sale price of more than $200 for each painting by an artist whose work was previously unknown.

The very existence of the man born Ronald Moore would have slipped entirely without notice into the depths of time if it weren't for the intervention of a tenuous acquaintance, Mike Lucas, also of East Cleveland. Lucas' only connection to the late artist was that his uncle manages the apartment building at 13311 Second Avenue, where Meaux lived. Lucas says that after Meaux passed, the landlord didn't want to pay anyone to clean out Meaux's cluttered apartment. The task was left to Lucas's uncle.

And Meaux left a large amount of stuff behind. "He had furniture, sculpture, all kinds of books about African American history, the Holy Bible, the Holy Koran, and others, in book cases all around his house," Lucas says. He loved classical music. And he seems to have been something of a hoarder. "They found him dead and when we went in there you had to shovel your way in. He had garbage 1, 2-3 feet high."

To make the clean-up easier, Lucas's uncle encouraged friends and family to take away the things they wanted, essentially diverting trash from the landfill. They sold some old books to Zubal Books. In addition to the furniture, records, and other miscellany, Lucas noticed a substantial number of medium sized-paintings, all individually wrapped. Among all the clutter, Lucas says, "The only good thing was that he protected his paintings. He wrapped some up in plastic bags, some-in cardboard boxes made for that, and put some in a wooden crate."

There was calligraphy, figurative paintings, abstractions, and poster art. Lucas thought the paintings might be worth something, so he gathered them up and eventually took them to Deba Gray at Gray's Auctioneers, during a walk-in, free appraisal session.

Gray says Meaux's work fell roughly into three categories—figurative, often homoerotic paintings, proto-pop experimenents, and "lyrical abstractions," which have much in common with the abstract expressionist work of the 50s and 60s.

"Meaux's lyrical abstractions express the pathos of an embattled, homosexual, African American man struggling with his identity in a Midwestern city in the 1960s," Gray wrote. "Featuring such fantastic titles as Bacchanale with Telepathic Window and The Metamorphosis and Influence of an Ancient Demi-God or Aphrodite Feigning Virginity, Summer 1965, his dynamically expressive paintings and works on paper are a revelation of the artist's personal demons."

Lucas told Gray he would use some of the money raised by the auction to memorialize the late artist. Buyers came from New York, Philadelphia, Belgium, and Florida to engage in what Gray described as "fiercely" competitive bidding. She says late in the auction a few Cleveland area collectors showed some interest, but ultimately there were no buyers from Northeast Ohio.

One of the buyers was art dealer Patrick Terenchin, whose Hudson, New York shop focuses on 20th century painting, drawing and printmaking and caters to collectors and interior designers. Terenchin plans to offer the paintings for sale this fall, unless he's approached by an institution to put them on exhibit. He says the discovery was by accident over the internet.

"Meaux clearly is influenced by Abstract Expressionism that he was exposed to in the mid-1960s or earlier. Where he encountered it is anyone's guess," Terenchin said, perhaps alluding to the fact that the Cleveland Museum of Art didn't have a commitment to contemporary art at the time, and MOCA –then known as The New Gallery--was only founded in 1968.

Terenchin says the works he bought suggest the best non-objective work of Willem De Kooning from 1950 to 1955, or James Brooks in about 1955, or Lee Krasner around 1960. "His work is distinctive in that the mood is very dark and mercurial. Meaux's atmosphere is a heavy one in which it is sometimes hard to breathe," Terenchin says. "What comes to mind is light reflecting on indeterminate surfaces underwater."

Images, clockwise from top left: *Freudian Connotations*, 1966, Oil on canvas, 11" x 14"; *Untitled*, 1966, Oil on panel, 24" x 36"; *Ode: Veneration of Aphrodite*, 1966, Oil on canvas, 18" x 24".

Terenchin points out some factors in Meaux's story that will resonate with artists living in Cleveland today.

"I think the work is top rate: sophisticated, informed and honest. Perhaps most importantly for me, the collection represents the work of an artist with no audience and little hope of ever supporting himself with his work. This is not only because of race and sexual orientation. Geography is also a factor here."

Of course, he acknowledges, the internet opens up the world to Northeast Ohio artists in ways they never could have dreamed of when Meaux painted most of those abstract works. Back then, however, Meaux wouldn't have had many options.

"We have no evidence that Meaux ever exhibited," Terenchin says. "No labels appear on any of the works and there is no information online or in any reference books. How does an artist stay interested and keep going, year after year, under a set of circumstances such as his? Within this question lies the real attraction for me to his work."

"I knew him," Lucas says, But I never knew he was an artist." Lucas estimates Meaux lived in the apartment for "15 or 20 years," but that the first time they met was just two years ago. Residents of the building had been gathering in the back lot in the afternoons to grill food and drink. Meaux would come out and join the conversation. He liked wine, which was also evident in the number of empty bottles left behind in the apartment.

"I think he was drinking and would get inspiration and start painting. I guess he painted in the kitchen because that's where I found most of his equipment at. He had a table and one of those table easels that you prop up against the wall."

ALL PHOTOS COURTESY OF PATRICK TERENCHIN

Ephemera found in the apartment indicate that Meaux was also a teacher, though Gray says it's not certain whether he taught art or some other subject. Lucas kept a plaque recognizing Meaux for "Special services to West Technical High School" in 1993. Another plaque recognizes him as a lifetime member of the NAACP.

Because Lucas is not a relative and has no legal connection to the deceased, he says he was unable to claim his body.

He did, however, recover a significant component of Meaux's work. Lucas says he removed nearly 100 paintings, about twenty of which he gave away to family and friends, and 40 of which of which were sold –along with a few dozen drawings at the auction. He plans to keep everything that's left.

"If I hadn't have went and pulled these out, they would either still be in the garage, or or they would have gotten destroyed," he says.

META-MoCA

by Dan Tranberg

Art exploring relationships between viewers and constructed spaces

DAVID ERTL

The Museum of Contemporary Art Cleveland will celebrate the much-anticipated opening of its 34,000 square foot building in University Circle with an exhibition called *Inside Out and from the Ground Up.* Featuring a diverse group of 13 artists from seven countries, and organized by MOCA's Chief Curator, David Norr, the show is by design an exploration of the many ways in which contemporary art addresses relationships between viewers and constructed spaces.

It's also assiduously conceived to trigger visual and conceptual dialogues with the dynamic architecture of the new building, designed by Iranian-born Farshid Moussavi of London.

As Norr said, "The artists in our inaugural exhibition prompt us to consider how we physically and psychologically relate to the built world, layered with all of its cues and miscues. A common thread in the exhibition is vision and the body: being immersed in or excluded from spaces; the tenuous boundary between inside and outside, self and other; and the disorientating effects of shifting perspectives."

Given MOCA Cleveland's outstanding history of bringing to the city the provocative work of both highly celebrated and lesser-known contemporary artists, it's not surprising that the show will continue that tradition by exhibiting works by big names alongside artists certain to be new to local viewers. Louise Bourgeois, for instance, who died in 2010 at age 98, is an undisputed mainstay in the world of contemporary art, as is Gordon Matta-Clark, who died in 1978 at age 35. The inclusion of both artists will anchor ideas that continue to ripple through the work of countless living artists.

Bourgeois, perhaps best known for her monumental spider sculptures, pioneered an autobiographical manner of conceiving works in widely diverse media, all of which draw upon her personal life story as expressed through symbolic uses of imagery and materials. In her eighties, she began making large, enclosed installations she called "Cells." Many of these invite viewers to enter spaces filled with symbolically charged objects. Matta-Clark is well known for photographic documentation of his dramatic, site-specific alterations of the perceived functions of architectural structures—for example, by cutting houses vertically in half. The posthumous display of these artists' works will certainly establish a historical framework for Norr's intention to trigger a questioning of our preconceived notions of constructed spaces. It will also lay the foundation for many other works in the exhibition designed to respond very specifically to the fundamental notion of museum spaces.

Many of the show's established living artists were clearly chosen to echo this theme in stirring and unexpected ways. For instance, another bastion of contemporary museum shows, British artist Rachel Whiteread, has built a reputation for producing large-scale concrete and resin casts of interior architectural spaces, essentially giving unpredicted form to that which is normally empty and invisible. New York artist David Hammons is known for establishing various means of blurring notions of public and private space, often highlighting overlooked issues of race, social status, and unnoticed cultural distinctions of the African-American experience.

Another historical strength in MOCA Cleveland's 44-year history has been the facilitation of *firsts.* Acclaimed British artist Sam Taylor-Wood's first major solo museum exhibition in America, for example, opened at MOCA Cleveland in January of 2008. The opening of the new MOCA will establish at least two more firsts: The new building is architect Farshid Moussavi's first commission in the U.S., and her first-ever museum.

Left: Katharina Grosse, *In Seven Days Time*, 2011, acrylic paint on laminated rigid-foam. Installation view, Kunsthalle Bonn. Right: Henrique Oliveira, *The Origin of the Third World* (external view), 2010, plywood, PVC, and metal, 16 x 147 1/2 x 16 1/2 feet. Installation view, 29th São Paulo Biennial.

MOCA also has a history of exhibiting the pinnacle achievements of many contemporary artists. In 2004, for instance, director Jill Snyder curated the exceptionally ambitious show "The Teacher and the Student: Charles Rosenthal and Ilya Kabakov," in which Kabakov (arguably the single most important living Russian artist) created a seemingly classic retrospective of two entirely fictional artists, covering 1200 linear feet of MOCA's exhibition space. Similarly, Canadian-born, New York-based sculptor and installation artist David Altmejd, who was featured in the 2004 Whitney Biennial and the 2007 Venice Biennale, is creating for MOCA's inaugural exhibition his largest Plexiglas-encased piece to date. Altmejd has made various clear container works in recent years, alternately filled with orderly and chaotic arrangements of objects—from plaster casts of body parts to rhythmic abstract forms. He will also exhibit a brand new series of figurative works in plaster, which will be actually embedded into the gallery walls, explicitly subverting standard expectations of how art objects and gallery spaces are normally segregated.

Works expressly commissioned for the inaugural show include a series of photographs by Barry Underwood, head of the photography department at the Cleveland Institute of Art and the only Cleveland-based artist in the show. Underwood is known for creating photographic accounts of staged events in which he disrupts natural settings with artificial, brilliantly colored light. For *Inside Out and From The Ground Up*, he produced a series of images of staged light installations set in the construction site while MOCA's new building was being built.

MOCA also commissioned Berlin-based Katharina Grosse to produce a monumental painting that will cloak three stories of the new building's elevator shaft, and will spill out into the nearby stairwell and the adjacent museum store. Artist Henrique Oliveira, who lives and works in São Paulo, Brazil, was commissioned to create an organic, cave-like structure from found materials gathered on the streets of São Paulo, posing dramatic contrasts to the sleek and elegant interior architecture of the new museum space.

While the design alone of MOCA Cleveland's exhilarating new building is reason enough to celebrate the opening of its doors, the inaugural exhibition, *Inside Out and from the Ground Up*, will undoubtedly establish a new level of engagement between this region's museum goers and the most challenging, invigorating, and ambitious contemporary art of our time.

Inside Out and From The Ground Up
David Altmejd, Walead Beshty, Jeremy Blake, Louise Bourgeois, Katharina Grosse, David Hammons, Jacqueline Humphries, Oliver Husain, Gordon Matta-Clark, Corey McCorkle, Henrique Oliveira, Barry Underwood, William Villalongo, Jennifer West, Rachel Whiteread, and Haegue Yang
October 8, 2012 — February 24, 2013

Opening Night Party
8 p.m. Saturday, October 6, 2012

MOCA Cleveland
11400 Euclid Avenue, Cleveland
216.421.8671
mocacleveland.org

SUSIE FRAZIER

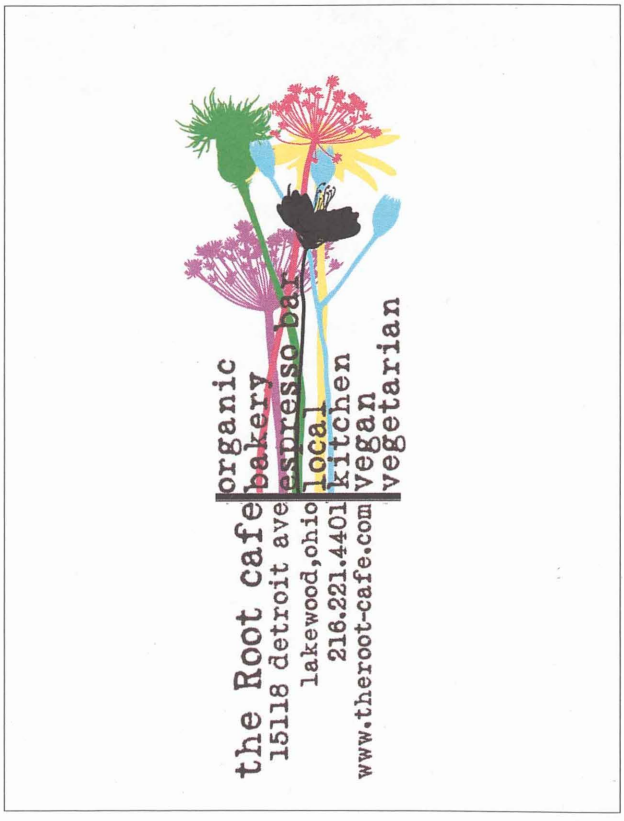
Earthminded Lifestyle Gallery
78th Street Studios, 1st Floor
www.susiefrazierart.com

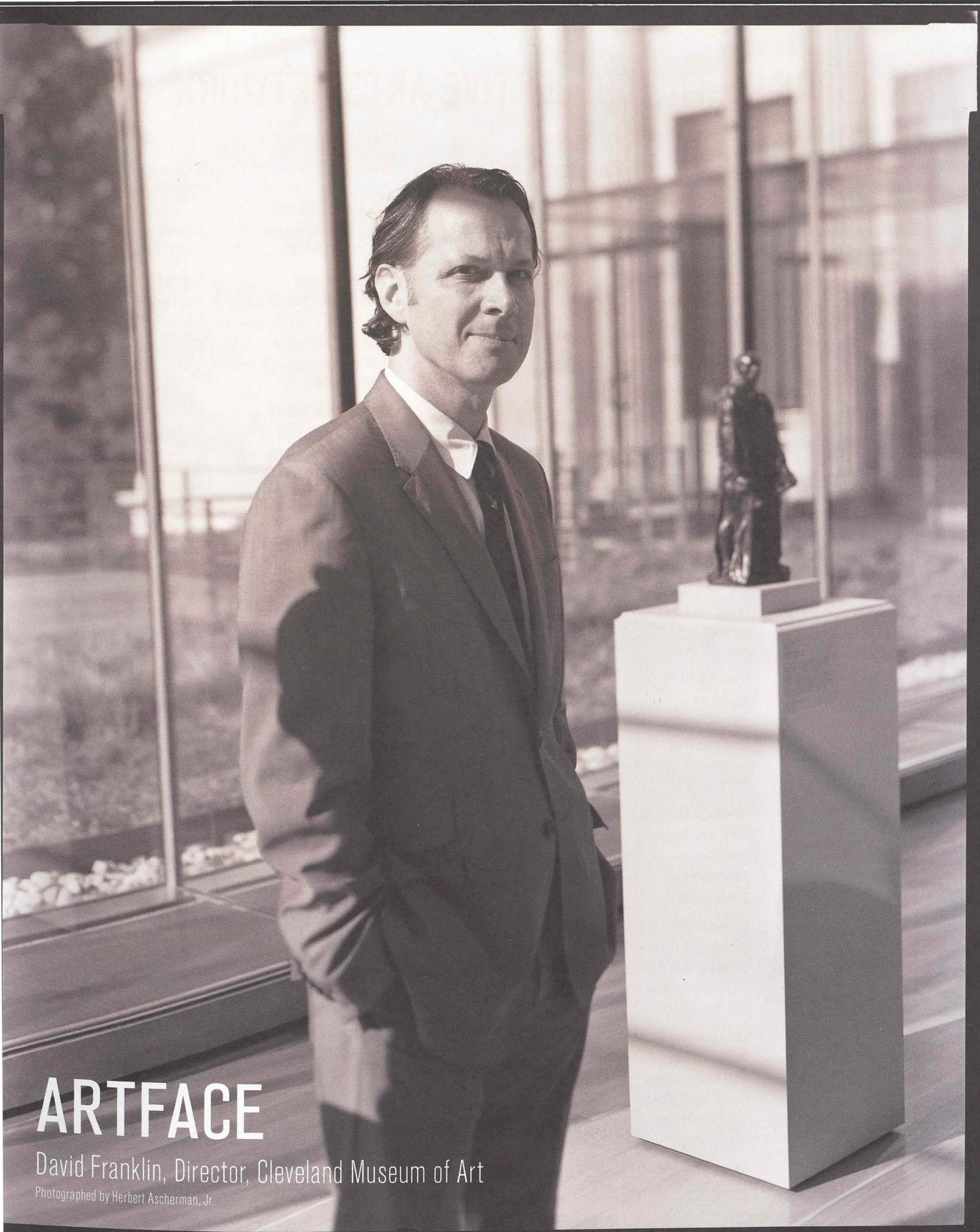
ART IS EVERYWHERE.
AND SO IS *CAN JOURNAL*.

CAN JOURNAL HAS A CIRCULATION OF 10,000 AND IS DISTRIBUTED FREE AT MORE THAN 100 LOCATIONS AROUND CUYAHOGA COUNTY.

OUR READERS CARE ABOUT THE ARTS, NEIGHBORHOODS AND LIFE IN THE CITY. SHOULDN'T YOU BE TALKING TO THEM?

TO ADVERTISE HERE
CONTACT CARLOS E. RAMOS
CARLOS@CANJOURNAL.ORG





ARTFACE

David Franklin, Director, Cleveland Museum of Art

Photographed by Herbert Ascherman, Jr.

On the Cleveland Museum of Art's atrium, opening October 29, 2012: "The striking atrium will serve as the heart of the newly renovated and expanded Cleveland Museum of Art. It is our gift to the community–a free space for people to gather, reflect, and refresh before or after their experience in our galleries. We've designed the space to be flexible, allowing for a variety of programming ranging from art installations to performances."

MEMBERS OF THE COLLECTIVE ARTS NETWORK

Galleries and Organizations

1point618 Gallery
6421 Detroit Avenue
Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

The ArtCraft Building
2570 Superior Avenue
Cleveland, Ohio 44114
artcraftstudio.wordpress.com
216.407.3685

Art Forum Framing Studio
17798 Detroit Avenue
Lakewood, Ohio 44107
artforumframing.com
216.221.6500

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Art Therapy Studio
12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

ArtsCollinwood
15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

ArtSpace-Cleveland
1400 East 30th Street
Cleveland, Ohio 44114
artspacecleveland.org
216.421.4355

Bay Arts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Beck Center for the Arts
17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

Bonfoey
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Brandt Gallery
1028 Kenilworth
Cleveland, Ohio 44113
brandtgallery.org
216.621.1610

City Artists At Work
2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

Cleveland Artists Foundation
17801 Detroit Avenue
Lakewood, Ohio 44107
clevelandartists.org
216.227.9507

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Institute of Art
11141 East Boulevard
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room
2250 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

Convivium33 Gallery
1433 East 33rd Street
Cleveland, Ohio 44114
josaphatartshall.com
216.881.7828

Heights Arts Gallery
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

Hilary Gent
1300 D, West 78th St
Cleveland, Ohio 44102
216.650.4201

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kokoon Arts Gallery
1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

LAND Studio
1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

M. Gentile Studios
1588 East 40th Street #1 A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

MOCA Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130

The Print Club Of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

Proximity
1667 East 40th Street
Cleveland, Ohio 44103
proximitycleveland.com
216.262.8903

Red Dot Project
1900 Superior Avenue
Suite 117
Cleveland, Ohio 44114
reddotproject.org
216.664.9600

Rotten Meat Gallery
1814 East 40th Suite 4b
Cleveland, Ohio 44103
facebook.com/
RottenMeatGalleryCLE
216.469.4896

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Survival Kit
1305 West 80th, Suite 303
Cleveland OH 44102
survivalkitgallery.com
216.533.4885

TerraVista Studios
1400 East 30th, Street #401
Cleveland, Ohio 44114
terravistastudios.com
216.523.1387

Tregoning and Co.
1305 W. 78th Street
Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Westlake-Westshore Arts Council
PO Box 45189
Westlake, Ohio 44145
w-wac.org

William Busta Gallery
2731 Prospect Avenue
Cleveland Ohio 44115
williambustagallery.com
216.298.9071

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

Individual Artists

Herb Ascherman
ascherman.com

David Bergholz
davidbergholz.com

Design Culture Cleveland
designculturecleveland.com

JoAnn Dickey Design
JoAnn Dickey
joanndickey.com

Michael Gill
gyroscopethattakesyouplaces.
wordpress.com

Jason Lehrer
jdlehrer @ yahoo.com

Liz Maugans
lizmaugans.com

Erin O'Brien
erin-obrien.blogspot.com

Judy Takács
judytakacspaintspeople.com

Dan Tranberg
dantranbergstudio.com

Douglas Max Utter
douglasutter.com

John Zayac
theznotes.com

CLEVELAND MUSEUM OF ART
3 3032 00648 1091

**"alone we can be amazing …
but together we can fly."**

I believe in working for the *greater good of all* and I am proud to support an organization that shares this value.
~ Ken Lanci, Chairman & CEO

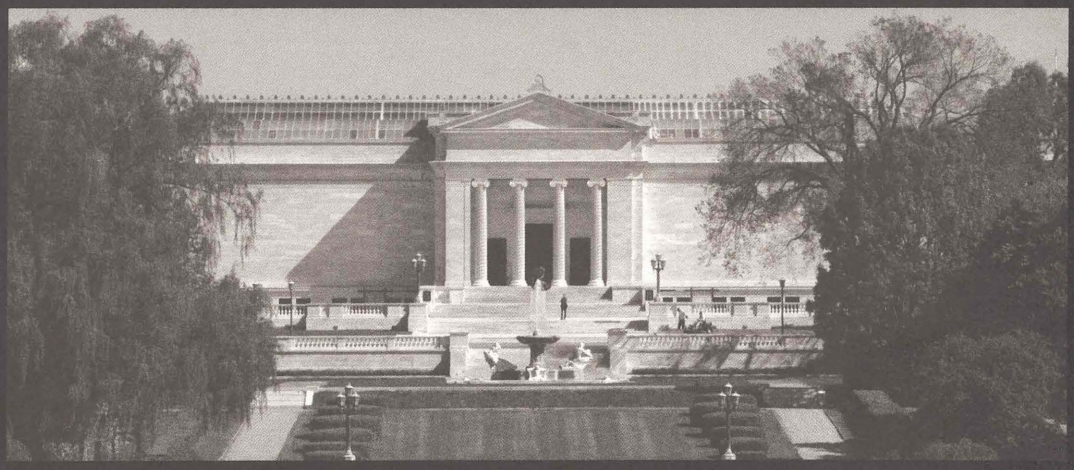
consolidated MARKETING SOLUTIONS

consolidated TECHNOLOGIES GROUP

consolidated GRAPHICS GROUP

Join us in our commitment to efficiency, teamwork and sustainability.
1614 East 40th Street, Cleveland, Ohio 216-881-9191 cgginc.com

THE CLEVELAND MUSEUM OF ART



DIY: Photographers & Books

Through December 30

The first museum exhibition to focus on the impact of print-on-demand publishing on contemporary photographic practice. FREE

Martin Creed: *Work No. 965: Half the air in a given space*

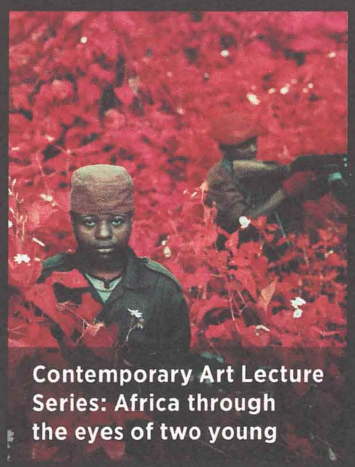
September 30–November 25

An environment of purple balloons transforms the east wing glass box gallery. FREE

Chalk Festival

Saturday, September 15 and Sunday, September 16

Buy a square and chalk your own designs or watch and enjoy the entertainment. FREE



Contemporary Art Lecture Series: Africa through the eyes of two young

Richard Mosse

Saturday, September 22, 2 p.m.

The artist recently selected to represent Ireland in the Venice Biennale discusses the breaking and remaking of documentary photography in his series *Infra*. FREE

Pieter Hugo

Saturday, November 3, 2 p.m.

The South African artist discusses his work, including *Permanent Error*, a series shot at a vast dump for obsolete technology from Western countries. FREE

Atrium Opening Celebration

Sunday, October 28

Join the community in celebration, with a variety of activities including art activities and multi-cultural musical performances. FREE

GENERAL ADMISSION IS ALWAYS FREE

Open Tue–Sun 10 a.m.–5 p.m.
Wed, Fri 10 a.m.–9 p.m.
Closed Mondays

ClevelandArt.org • 888-CMA-0033 • 11150 East Boulevard, University Circle